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Academy Notes

1889

WITH

*Illustrations of the Principal Pictures
at Burlington House*

EDITED BY

HENRY BLACKBURN,

EDITOR OF "GROSVENOR NOTES," "NEW GALLERY NOTES," "ACADEMY
SKETCHES," AND ORIGINATOR OF ALL CATALOGUES ILLUSTRÉS.



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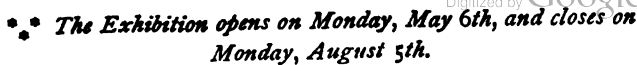
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CHATTO AND WINDUS, PICCADILLY.

MAY 1889.

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SHOWING THE POSITIONS OF SOME OF THE PRINCIPAL WORKS.



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No. 2025. "*Truth and Justice*;" bronze. W. REYNOLDS STEPHENS.

No. XV. 1889.

The Editor desires again to remind the public that "**ACADEMY NOTES**" is not a complete Catalogue of the Royal Academy Exhibition (which contains this year more than two thousand works) but a selection of the Principal Pictures.*

The original plan of the book, which remains unaltered, is best described in the preface to the first number published in 1875.

"The purpose of 'ACADEMY NOTES' is to be descriptive rather than critical; to form a supplement to the Official Catalogue which should be interesting and useful for reference. The book is intended—

1. For those who are unable to visit the Exhibition.
2. For those who, having visited it, desire some memento.
3. For those who wish to save time and trouble in examining its contents."

The **ILLUSTRATIONS**, produced by various new processes, are intended to give an idea of the composition of the pictures, and are not intended specially as works of art. The omission of sketches of any important pictures is due to some objection on the part of their owners.

In order to publish on the opening day of the Exhibition, the illustrations are now printed separately at the end of the book.

123, VICTORIA STREET, WESTMINSTER.
6th May, 1889.

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* The "**GROSVENOR**" and "**NEW GALLERY**" NOTES are complete Catalogues.

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ACADEMY NOTES, 1889.

GALLERY I. [Illustrations, pp. 1-10.]

THE one hundred and twenty-first Summer Exhibition of the Royal Academy contains 2196 works, including Oil Paintings, Water-colours, Miniatures, Etchings, Drawings, and Engravings, Architectural Drawings, and Sculpture.

The principal positions are occupied by Sir John Millais, Sir Frederick Leighton, and Mr. F. Goodall. The first on the line is:—

4, "*On the Riviera*," ELLEN MONTALBA (*sketch*, p. 2).

5, "*Baiters*," COLIN HUNTER, A.R.A.

Two girls and a boy on the sea-shore baiting lines for haddock-fishing; red starfish and flounders on the sands; fishing-boats at anchor in the bay (*sketch*, p. 1).

11, "*Roses and violets*," ALICE HAVERS.

18, "*Sunday in the City*," WILLIAM LOGSDAIL.

The west front of St. Paul's Cathedral (*sketch*, p. 3).

19, "*The sea-weed raker*," J. C. HOOK, R.A.

A girl standing on the sea-shore; in the distance dark rocks, a little harbour, and fishing-boats at anchor.

25, "*Sibyl*," SIR F. LEIGHTON, BART., P.R.A.

A beautiful dark-haired sibyl, seated in a grotto, her head resting on her hand; smoke curling from a tripod; parchment scrolls at her feet.

In the centre of the wall is—

26, "*Leading the flock: early morning, Cairo*," F. GOODALL, R.A.

Bedouin shepherdess blowing double-reeded pipe, followed by a flock of sheep; the walls of Cairo; pyramids in the distance.

On either side are the President's two single figure-pictures.

31, "*Invocation*," SIR F. LEIGHTON, BART., P.R.A.

A young priestess, with fair face, dark hair and pale blue eyes, clad in the white robe of her office, stands with uplifted arms in the attitude of invocation. She has brought offerings of grapes and placed them on the altar of the goddess. In the background are marble columns (*sketch*, p. 4).

32, "*The fowler's pool*," J. C. HOOK, R.A.

A sportsman doing his work on a fine autumnal day, near a pool of fresh water on a cliff by the sea. A keeper's hut, stone fences, reeds, rushes, and slaughtered birds.

38, "*Rev. H. Burrows, Canon of Rochester*," C. W. FURSE.

39, "*Yachting souvenir: lunch in mid-Channel*," EDWARD ARMITAGE, R.A. (*sketch*, p. 5).

41, "*Foreclosed*," WILLIAM A. MENZIES.

An elderly virtuoso compelled to part with his books and art-treasures.

44, "*The orphans : Le Jour des Morts*," W. LOMAS.

49, "*Timothy Holmes, Esq.*," W. B. RICHMOND, A.R.A.

50, "*As when the sun doth light a storm*," H. MOORE, A.R.A.
The end of a gale, with clouds breaking and sun on the surf (*sk.*, p. 5).

55, "*Overlooking the Loch*," H. W. B. DAVIS, R.A. (*sketch*, p. 6).

59, "*Homeless*," L. BRUCK-LAJOS.

A police-constable aiding a little boy who has strayed in a crowded thoroughfare.

63, "*The Necklet*," J. HAYNES-WILLIAMS.

66, "*Alethe*," attendant of the Sacred Ibis in the Great Temple of Isis at Memphis, *circa* 255 A.D. EDWIN LONG, R.A.

The beautiful young priestess beloved by Alciphron, and the heroine of Moore's poem of "*The Epicurean*" (*sketch*, p. 7).

67, "*The Surrender*," SEYMOUR LUCAS, A.R.A.

"Whereupon Pedro, hearing that it was the fiery Drake (ever terrible to the Spaniards) who had him in chase, with forty of his followers, came on board Sir Francis his ship; where, first giving him the congé, he protested that he, and all his, were resolved to die in defence, had they not fallen under his power, whose valour and felicity was so great that Mars and Neptune seemed to attend him in his attempts."—*Speed*.

This picture is a fitting pendant to Mr. Vicat Cole's large sea-piece (No. 343, Gallery IV., p. 37). Here we are brought close to the deck of the *Revenge* at the moment when the Spanish commander, Don Pedro Valdez, is delivering up his sword to Sir Francis Drake. All the details, guns, costumes, &c., have been studied with the greatest care. "The swords and armour" (Mr. Lucas says) "are painted from original pieces in my own possession. Monks are introduced, as we read that some hundreds of them accompanied the Spanish fleet" (*sketch*, p. 7).

73, "*John Jaffray, Esq., J.P., D.L.*," JOHN PETTIE, R.A.

74, "*Murthly water*," SIR J. E. MILLAIS, BART., R.A.

A sunny day in late autumn, on the Tay near Dunkeld, where the painter has his fishing. Trees well-nigh leafless, a grassy slope, and red bracken seen in bright clear air; a clear wind-swept sky and running river with purple hills beyond (*sketch*, p. 8).

80, "*John Scott, Esq.*," W. W. OULESS, R.A.

81, "*The phantom ship*," W. L. WYLLIE, A.R.A. (*sketch*, p. 8).

82, "*The knight's farewell*," ERNEST CROFTS, A.R.A., illustrating a passage in Præd's "*Ballad of Marston Moor*" (*sk.*, p. 9).

90, "*Children's children are the crown of old men*," JOSEPH CLARK (*sketch*, p. 10).

98, "*Carmen*," VAL C. PRINSEP, A.R.A. (*sketch*, p. 10).

97, { "*Cynthia's shining orb was made
Heaven to clear when day did close.*" } HENRY MOORE, A.R.A.

Other pictures to be noted are—6, "*In a French valley*," W. BRIGHT MORRIS; 7, "*A country lane*," CLAUDE HAYES; 9, "*Land-scape*," G. C. HAITE; 10, "*Interior, British Museum*," SOPHIA HARRIS; 17, "*Child with doll*," ST. GEORGE HARE; 21, "*A swamp*," KATE AMPHLETT; 29, "*Homeward bound*," BLANCHE MATHEWS; 34, "*Stokesby ferry*," E. ELLIOT; 37, "*News from*

afar," ANNA NORDGREN; 45, "*Landscape*," G. WHITE; 46, "*Common right*," J. CLAYTON ADAMS; 61, "*In the gloaming*," W. H. GORE; 62, "*A December morning*," JOHN ABORN; 68, "*Portrait*," W. LOMAS; 69, "*A little woman*," W. G. FOSTER; 72, "*Landscape*," PERCY BELGRAVE; 76, "*A sleepy hollow*," RALPH PEACOCK; 85, "*Flower offerings*," ELLA M. BEDFORD; 88, "*The road to the beach*," VIVIAN ALGER; 89, "*A summer evening*," PARKER HAGARTY; 91, "*The old bridge*," A. BECKINGHAM; 98, "*Cornish coast*," VIVIAN C. ALGER.

GALLERY II. [Illustrations, pp. 11-16.]

In this gallery Mr. Frank Dicksee's large picture of the "*Passing of Arthur*" is prominent on the west wall. First in order are—

103, "*Roses*," H. FANTIN-LATOURET.

104, "*George Henschel, Esq.*," JOHN S. SARGENT.

107, "*A Berkshire mill-stream*," G. D. LESLIE, R.A.

This picture is an evening effect in summer-time. The stream runs swiftly under an old wooden bridge, painted white, over which a girl carries a baby (*sketch*, p. 11).

120, "*Dorothy, daughter of James Muir Drew, Esq.*," W. MOUAT LOUDAN. Child standing in green dress.

121, "*Mrs. Dixon*," JAMES SANT, R.A.

122, "*Sisters*," G. H. BOUGHTON, A.R.A.

A portrait picture of two young ladies seated on a terrace in summer attire; sunset across the sea.

128, "*J. L. Pearson, Esq., R.A.*," W. W. OULESS, R.A.

129, "*The Land's End: evening*," FREDERICK W. BAKER.

On the right of the door, on the line, is a very remarkable picture by an artist little known in England.

136, "*The prodigal son*," JOHN M. SWAN.

137, "*Wild roses*," FRED MORGAN (*sketch*, p. 12).

142, "*That it may please Thee to protect all fatherless children and widows*," EDWARD KING.

A widow in a village church with her child.

143, "*The Hon. Mrs. Robert Foster*," W. P. FRITH, R.A.

150, "*The passing of Arthur*," FRANK DICKSEE, A.R.A.

The barge, with its spectral oarsmen just leaving the reedy shore. In the centre lies the king, his armour glistening in the moonlight; with him are the three queens, one of whom bends over him and supports his head upon her lap, while another kisses his hand. A dark mysterious canvas full of interest in the painting of the figures, the surface of the calm water, the clouds with glimpses of clear sky and the brightest of stars. It is a Tennysonian rendering of the legend (*sketch*, p. 13).

151, "*Lady Eden*," HUBERT HERKOMER, A.R.A. In pale yellow evening dress, seated on a terrace.

157, "*Storm-blown*," ERNEST A. WATERLOW.

Weather-beaten trees, on the west coast of Ireland (*sketch*, p. 14).

163, "*Ernest Charrington, Esq.*," HENRY T. WELLS, R.A.

164, "*The Boscobel Oak*," ERNEST CROFTS, A.R.A.

The younger Charles, after the rout at Worcester, hiding from the Roundhead soldiers in search of him.

171, "*Under the olives*," J. W. WATERHOUSE, A.R.A.

172, "*Lady Manisty*," W. W. OULESS, R.A. (*sketch*, p. 15).

173, "*On the steps of the Scuola, San Rocco, Venice*," HENRY WOODS, A.R.A. One of three Venetian pictures by this artist. See 895 and 961 (*no sketch received*).

175, "*The Ford, valley of the Test*," MARK FISHER (*sk.*, p. 15).

176, "*Mang moors and mosses mony, O!*" ARNOLD HELCKÉ.

177, "*Portraits of Charles and Basil Fry*," JAMES SANT, R.A.

178, "*In the meadows at noon*," T. SIDNEY COOPER, R.A.

184, "*Azaleas*," DUDDINGSTONE HERDMAN.

187, "*Elegy*," SIR F. LEIGHTON, BART., P.R.A.

188, "*On the terrace*," EDWARD J. POYNTER, R.A.

A maiden seated, in soft white drapery and yellow headdress, with basket of grapes at her side. She is teasing a beetle. The terrace is inlaid with marbles, the steps descend to the blue Mediterranean, the grey leaves of an olive-tree peep over the wall. A picture of *dolce far niente* (*sketch*, p. 16).

189, "*Corona*," C. E. PERUGINI.

190, "*Home*," FRANK BRANGWYN.

194, "*A posy*," H. FANTIN-LATOURE.

Other pictures to be noted are—124, "*Hampstead*," S. O. EATON; 134, "*The holy family*," SAVAGE COOPER; 149, "*Gipsies*," L. RAVEN-HILL; 159, "*The last of the congregation*," E. KING; 162, "*Autumn's last leaves*," F. J. ROUSE; 170, "*Upland*," LAURENCE SCOTT; 179, "*The contents of the hamper*," R. WILLES MADDOX; 183, "*Perdita; a portrait*," M. L. WALLER; 195, "*Bless thy little lambs to-night*," JOSEPH CLARK.

GALLERY III. [Illustrations, pp. 17–35.]

In this Gallery are Mr. Orchardson's great picture "*The young Duke*" (243), Sir F. Leighton's "*Playing at Ball*" (300), Sir John Millais' "*Old Garden*," and Mr. F. Goodall's large landscape in the place of honour at the head of the Gallery.

198, "*A case for the hospital*," H. BANNERMAN.

A carpenter in his workshop critically surveying a broken doll which a little girl has asked him to mend.

199, "*A warm October*," T. SIDNEY COOPER, R.A.

200, "*Shine and shower*," HENRY MOORE, A.R.A.

A break in angry clouds, through which the sun shines on a lumpy sea; one of three sea-pieces by this artist (*sketch*, p. 17).

201, "*Colonel Gamble, C.B.*," HUBERT HERKOMER, A.R.A.

204, "*The first awakening of Eve*," VAL C. PRINSEP, A.R.A.

205, "*Mrs. Gladstone*," HUBERT HERKOMER, A.R.A.

Above Mr. Goodall's landscape is a noticeable picture of the Holy Family and an angel with white wings playing on a stringed instrument.

212, "Holy Rest," HERMANN PRELL.

213, "Harrow-on-the Hill," FREDK. GOODALL, R.A.

This large English landscape with sheep in the foreground, was painted under a tent, in what is known as "Polly Mandrill's field," near Pinner, about 15 miles north-west of London. The view extends in a southerly direction towards Dorking, Epsom Downs, and Windsor Castle, which are seen on the right. In the middle distance is Harrow-on-the-Hill, with its spire; wood and water, shepherd and sheep in the foreground.

214, "Miss Amy Wetton," HENRY T. WELLS, R.A.

221, "General Viscount Wolseley," ETHEL MORTLOCK.

222, "Ophelia," J. W. WATERHOUSE, A.R.A.

Ophelia lying in the grass, with the wild flowers she has gathered in the folds of her dress. In one hand she holds a bunch of buttercups; in her rich brown hair, which half hides her face, is a coronet of daisies; in the background through the willow-stems a stream winds, and swallows fly low in the air (*no sketch received*).

223, "Strathglass, Inverness," H. W. B. DAVIS, R.A.

224, "Colonel North;" presentation portrait, W. W. OULESS, R.A.

226, "The picture-gallery at the Hall," JAMES HAYLLAR.

A party of rustic visitors chaperoned by a little girl.

227, "Firth of Forth at Aberdour," A. K. BROWN (*sketch, p. 18*).

229, "Muriel, daughter of John Collett, Esq.," J. B. BURGESS, R.A.

[Door.]

230, "Baby's opera," WILLIAM F. YEAMES, R.A. (*sketch, p. 18*).

231, "Of a fool and his folly there is no end!" BRITON RIVIERE, R.A. A study of the sudden effect of terror on horses. A court jester in brilliant scarlet costume, seated on a donkey and flourishing a bladder full of peas, puts to rout a number of horsemen whose frightened steeds rear and rush madly down a steep hill (*sketch, p. 19*).

235, "The lavoir in a French village," W. T. WARRENER (*sk., p. 20*).

236, "The first love letter," MARCUS STONE, R.A.

Two girls seated at a little wooden table on a lawn in an old-fashioned garden, one in white flowing empire dress, reading a love letter; her friend, who is the elder of the two, listening abstractedly. An atmosphere of quiet, sunshine and refinement (*sketch, p. 21*).

237, "Thomas Sidney Cooper, Esq., R.A.," W. W. OULESS, R.A.

242, "The old garden," SIR J. E. MILLAIS, BART., R.A.

An old-fashioned Scotch garden in autumn afterglow; close-cut box and yew hedges; fountain playing in the foreground. Cypress and yew trees (a rose tree or two) are in the background, and above is seen part of the manor house with smoke rising in the still air. Distant trees in strong sunset light; beyond

are the Birnam hills. The sketch is intended to give the principal lines of composition only, the effect will be well seen in a forthcoming etching (*sketch*, p. 22).

243, "The young Duke," W. Q. ORCHARDSON, R.A.

The scene is the dining-hall of a young French noble in the time of Louis XIV. (or Louis XV.), the period of flowing wigs, rich-coloured satin coats, and periwigs. The young duke is seated in the centre of a cross-table, his guests crowd round him, and with glasses raised, drink his health upstanding. The table (which comes to the front of the canvas) is covered with fine Venetian glass, fruit, flowers, and ornaments. Opposite the duke is a little silver model of a two-masted galley on wheels, which was sent round during the evening for contributions to the church. A gold vase filled with crimson, pink, and yellow roses, is a strong point of colour in the picture; the background a harmony of tapestried walls and accessories (*sketch*, p. 23).

248, "Joseph Ludwig," HUBERT HERKOMER, A.R.A.

249, "Wreckage from the fruiter," J. C. HOOK, R.A.

Wreck drifting into a bay on the Cornish coast before a gale, the waves just lighted by rays of sunlight; dark cliffs, driving spray and distant sea. Men on rocks in foreground haul in a box of fruit, and girls collect oranges that have floated ashore (*sk.*, p. 24).

250, "Miss Joicey;" three-quarter length; white dress and yellow roses, JAMES SANT, R.A.

255, "Preparing for the festival of Anubis"; Egyptian interior, man seated with performing dogs, girl standing with blue vase, EDWIN LONG, R.A.

It was usual with the ancient Egyptians, during great festivals, for the priests to go among the people and astonish them with conjuring and necromantic tricks, in which animals played an important part. On the feast of Anubis the jackal-headed god, who presided over the scales in the final weighing of the soul, dogs and jackals sacred to the deity, were employed; when fortune-telling, detection of crime, or messages from the dead, convinced the people of the priests' supernatural power.

256, "On the low ground," H. W. B. DAVIS, R.A.

Scotch landscape in sunshine; stag and hinds collecting on the low grounds; running river and distant mountains in mist (*sk.*, p. 25).

259, "Children of Lord and Lady Cardross," G. E. HICKS.

260, "The visit of King Charles I. to Kingston-on-Hull, 1642," ANDREW C. GOW, A.R.A.

The King on a white charger, with the Prince, in front of his cavaliers, at the walls of Hull. He is parleying with the governor, Sir John Hotham, who has the drawbridge up and the gates closed against him. The group of horsemen with their drawn swords stand out boldly against the red brick ramparts of the city surrounded by the moat. The Humber and shipping in the distance. The scene is graphically described by Clarendon in his *History of the Rebellion*, in a passage that suggested the picture to the painter (*no sketch received*).

261, "The bazaar at Tetuan," J. E. HODGSON, R.A.

265, "Martin H. Colnaghi, Esq.," J. C. HORSLEY, R.A.

266, "*Sun and moon flowers*," G. D. LESLIE, R.A.

A small picture of delicate colour in which yellow and blue predominate (*sketch*, p. 26).

267, "*Oscar Leslie Stephen, Esq.*," COLIN HUNTER, A.R.A.

270, "*Colonel Sir Edward Bradford*," W. W. OULESS, R.A.

271, "*News in the village*," H. STACY MARKS, R.A.

A group of men in old-fashioned high-collared coats, green, brown, and puce, stand listening to the village doctor, who reads from a newspaper (*sketch*, p. 27).

272, "*The new frock*," W. P. FRITH, R.A. (*sketch*, p. 27).

276, "*Morning*," THOMAS FAED, R.A.

279, "*The mist wreath has the mountain crest*," P. GRAHAM, R.A.

A gloomy Highland glen; the grey rocks and mountain sides coloured with moss and heather are half-concealed by vaporous clouds. Flames appear through the mist in the valley from a village fired by some hostile clan (*sketch*, p. 28).

283, "*Walter Frith*," the painter's little grandson, aged 5, W. P. FRITH, R.A.

285 "*Home*," PHILIP H. CALDERON, R.A.

The evening of a great victory. Scene, north-eastern France; a peasant-woman and her child return to their home, only to find it in ruins (*sketch*, p. 29).

291, "*A corner in the villa*," EDWARD J. POYNTER, R.A.

A young girl in the corner of a courtyard in ancient Greece; marble walls and stairs; fountain and basin with gold fish.

292, "*Sir William Bowman, Bart., F.R.S.*," W. W. OULESS, R.A.

293, "*Ego et Rex Meus*," SIR JOHN GILBERT, R.A.

"My life itself, and the best heart of it
Thanks you for this great care: I stood i' the level
Of a full charged confederacy, and give thanks
To you that choked it."—*King Henry VIII.*, act i. sc. 2.

King Henry VIII., in rich velvet costume, leans affectionately and familiarly on the shoulder of his friend and favourite, Cardinal Wolsey (who is clad in the scarlet robes of his office), and expresses his grateful recognition of his minister's services (*sketch*, p. 31).

299, "*John Thewlis Johnson, Esq.*," JOHN PETTIE, R.A.

300, "*Greek girls playing at ball*," SIR F. LEIGHTON, BART., P.R.A.

Two girls on the terrace of a house playing at ball; background of purple mountains and inlets of the Adriatic. A refined and beautiful picture, in which the principal motive has been to depict grace of movement, the flow of draperies in rapid motion, and general harmony of colour. The figures and landscape are bathed in summer light, over which float white fleecy clouds. The colours of the costumes are not easily described, that of the girl on the right is a kind of pale mulberry purple, and of the one on the left a pale greenish amber (*sketch*, p. 32).

306, "*Mrs. Paul Hardy*," SIR J. E. MILLAIS, BART., R.A.

307, "*An al-fresco toilette*," LUKE FILDES, R.A.

The scene is in the courtyard of some old Venetian palace,

which in modern days has been let out in tenements to humbler folk. A group of women in gay Venetian costumes ; one with rich red brown hair, dark blue skirt and light blue striped apron, is having her long tresses combed out. A background of the marble pillars and time-stained walls of old Venice (*sketch omitted by desire of the publishers of an etching*).

312, "*Professor Adams*," HUBERT HERKOMER, A.R.A.

313, "*At the Shrine of Venus*," L. ALMA-TADEMA, R.A.

Two Roman ladies in robes of plum-colour and citron, reclining in an inner room or recess, in a barber's shop, the Truefitt of the period. In the background, through a marble corridor, are seen other ladies waiting ; one entering on the left, in a light grey robe, offers to the "Shrine of Venus" the customary tribute of a flower. The treatment of details in this small picture, the colours and texture of draperies, marble surfaces, flowers and the like, are to be noted (*sketch p. 33*).

317, "*Hush ! let him sleep*," THOMAS FAED, R.A.

A cottage interior ; the husband stricken down by illness ; the wife remains watching in tears by the bedside, while an old woman advances towards, and is hushed into silence by, the doctor, who approaches the door ; a baby asleep in a cot, and all the accessories of a Scottish peasant's cottage, which the painter has the art to make interesting. The dawn is breaking, and there is hope for the invalid (*sketch, p. 34*).

Last on this wall is one of the gems of the Exhibition :—

318, "*The habit doesn't make the monk*," G. F. WATTS, R.A. Cupid disguised as a friar tapping at a door (*sketch, p. 35*).

Other pictures to be noted are—**211**, "*Hampton Court*," F. S. WALKER ; **220**, "*Christmas roses*," A. F. W. HAYWARD ; **245**, "*The goat-girl*," TOM LLOYD ; **248**, "*Joseph Ludwig, Esq.*," HUBERT HERKOMER, A. ; **257**, "*After the shower*," J. C. ADAMS ; **258**, "*Homewards*," W. E. MILLNER ; **274**, "*The harrow*," G. GASCOYNE ; **286**, "*The village by the sea*," HORNER WATSON ; **287**, "*Bereft*," E. W. GRIER (*sketch, p. 30*) ; **290**, "*Ethel*," portrait, M. S. LUCAS ; **294**, "*Portrait of a lady*," E. W. APPLEBY ; **301**, "*Landscape*," A. EAST ; **311**, "*Corner in a village*," J. B. TUTTLE.

GALLERY IV. [Illustrations, pp. 36-43.]

The principal picture here is Mr. Vicat Cole's "Armada."

325, "*Miss Lawford*," HENRY T. WELLS, R.A.

326, "*Godiva*," G. A. STOREY, A.R.A. ; Descending the castle staircase before the ride through Coventry (*sketch, p. 36*).

333, "*The close of a day*," ARTHUR LEMON.

342, "*Mr. J. Wontringham*" (presented to him by his friends at Grimsby), VAL C. PRINSEP, A.R.A.

343, "*The summons to surrender*," VICAT COLE, R.A.

"I fell in (God be thanked !) with Valdez' great galleon, and in it good booty, which the Dons his fellows had left behind, like faithful and valiant comrades, and the Lord

Howard let slip past him, thinking her deserted by her crew. I have sent to Dartmouth a sight of noblemen and gentlemen, may be a half-hundred, and Valdez himself, who when I sent my pinnace aboard, must needs stand on his punctillios and propound conditions. I answered him, I had no time to tell with him; if he would needs die, then I was the very man for him; if he would live, then buena guerra. He sends again, boasting that he was Don Pedro Valdez, and that it stood not with his honour, and that of the Dons in his company. I replied for my part, I was Francis Drake, and my matches burning."—*Kingsley's 'Westward Ho!'*

The commander is seen on the quarter-deck of the *Revenge*, in the costume of a period before naval uniforms, his pinnace with difficulty coming alongside: a strong wind is blowing, the vessels are rolling, and there is movement in every inch of canvas. In the centre of the picture is Don Pedro's galleon, and in the distance, on the right, the retreating ships of war. There are many interesting historical details in this picture. Note the pattern of the pinnace, the models of the Spanish galleons (the largest about 1600 tons, the *Revenge* about half this size), their richly decorated hulls and high quarter-decks, the variegated colours of the sails and silken flags (*sketch, p. 37*).

351, *Luxembourg Gardens, Paris*," ADOLPH BIRKENRUTH.

**358, { "Go, thou must play alone, my boy,
Thy sister is in heaven." } MARIANNE STOKES**
(*sketch, p. 36*).

363, "*Pale Cynthia*," BRITON RIVIERE, R.A.

In this poetical landscape in evening light, the figure of Endymion with his sheep and watch dogs is quite subsidiary. The principal motive of the picture is an effect of clouds in after-glow of sunset, and above them the silvery moon (*sketch, p. 38*).

368, "*October's threshold*," J. BUXTON KNIGHT.

372, "*Sisters*;" in light ball dresses, LUKE FILDES, R.A.
(*sketch, p. 39*).

On the line is an interesting interior by an American artist—
378, "*Anthony Van Corlear, the trumpeter*," F. D. MILLET.

Sedately seated over his pipe in the chimney-corner, the sardonic Diedrich Knickerbocker (made immortal in the pages of Washington Irving) grimly observes the buxom lasses hanging about their doughty favourite, a jolly, rosy-faced, lusty bachelor, fond of his joke, and "a desperate rogue among the women."

386, "*A summer eve: Kintyre, N.B.*," WELLWOOD RATTRAY.

387, "*Confidences*," A. CHEVALLIER TAYLER (*sketch, p. 40*).

391, "*Miss Kathleen Mathew*," LOCKHART BOGLE.

393, "*Gladys, daughter of A. Raphael, Esq.*," S. J. SOLOMON.
White frock, coral necklace, holding a rabbit in her hands.

394, "*The homeward-bound pennant*," W. L. WYLLIE, A.R.A.
(*sketch, p. 41*).

399, "*The Dublin streets: a vendor of books*," W. OSBORNE.

402, "*Spirit voices*," JAMES SANT, R.A. (*sketch, p. 42*).

403, "*Aoide*," C. W. MITCHELL (*sketch, p. 40*).

408, "*The brains of the army*," R. CATON WOODVILLE.

409, "*A crisp morning in the Fens*," JOHN H. INSKIP.

415, "*G. H. Pope, Esq.*," W. W. OULESS, R.A.

416, "*Her only one*," WILLIAM F. YEAMES, R.A.

417, "*The Lion, the Lizard, and the Stags*," JOHN BRETT, A.R.A.

This picture was painted at Asparagus Island, near the Lizard, on the Cornish coast. The title represents the names of certain well-known rocks in the Serpentine district of Cornwall. A brilliant sunlight effect on a blue rippling summer sea; cloud reflections on the sands and shallow water (*sketch*; p. 43).

419, "*Mrs. Reckitt*," JOHN PETTIE, R.A.

424, "*Floral offerings*," JAMES SANT, R.A.

425, "*A Venetian water-carrier*," CECIL VAN HAANEN.

428, "*The hermit and the pelicans*," H. STACY MARKS, R.A.

Other pictures to be noted are:—329, "*At the pier-head, Scarborough*," ERNST DADE; 334, "*Along the warm blue hills the day declines*," MOFFAT P. LINDNER; 340, "*A rival in the studio*," CHARLES RUSSELL; 341, "*A spring evening*," H. P. HAIN FRISWELL; 357, "*A southerly wind and a cloudy sky proclaim it a hunting morning*," CLAUDE HAYES; 370, "*The village sawpit*," HENRY STRACHEY; 375, "*From hilly pastures*," ALFRED WITHERS; 380, "*Thistledown*," CHARLES G. MORRIS; 396, "*An old Deal boatman*," JULIUS VAN BIESBROECK; 410, "*On the river Suir, Ireland*," O. RICKATSON; 422, "*En fete*," ALFRED WARD.

GALLERY V. [Illustrations, pp. 44–49.]

435, "*On the banks of the Liane, Picardy*," H. W. B. DAVIS, R.A. Landscape in soft evening light; alders and willows line the river-bank.

436, "*A spoiled game*," A. W. BAYES.

A puritan preacher entering a house with the Bible in his hand; disturbing a merry party of card-players within.

450, "*A study in blue*," CHARLES W. FURSE.

451, "*The Morning breeze*," COLIN HUNTER, A.R.A.

456, "*Fame*," E. BLAIR LEIGHTON.

An old harper sitting disconsolate at the foot of a flight of steps, his younger rival playing on the terrace above, applauded by king and court (*sketch*, p. 45).

In the centre of this wall is 457, "*Constantinople and the Golden Horn*," JOHN MACWHIRTER, A.R.A.

This extensive view in sunshine is taken from Eyoub, looking towards the blue Euxine sea (*sketch*, p. 46).

458, "*Incident in the Charge of the Light Brigade, Balaclava, 25th October, 1854*," JOHN CHARLTON (*sketch*, p. 44).

"Lord George Paget leading the Fourth Light Dragoons' second line in the charge, met the riderless horses from the first line, and they turned and charged abreast of him."—*Kinglake's 'Invasion of the Crimea.'*

464, "*All hands to the pumps*," HENRY S. TUKE.

465, "*A salmon river: the Beauley, Inverness-shire*," GEORGE H. BOUGHTON, A.R.A. A fisherman in the foreground in the act of striking a big fish (*sketch*, p. 47).

474, "*Nutting*," FRED MORGAN.

475, "*Nooning in the hop-garden*," DAVID MURRAY.

480, "*Cambria's coast*," B. W. LEADER, A.R.A. A sandy beach with distant mountains in bright sunshine; the water rippling on the shallow shore.

481, "*Chatterboxes*," C. HAIGH WOOD.

488, "*The day that comes betwixt a Saturday and Monday*," YEEND KING (sketch, p. 48).

489, "*The village bakehouse*," THEODORE COOK.

493, "*In the evening it shall be light*," FRANK S. SPENLOVE.

494, "*The card-players*," HORACE FISHER.

495, "*Samuel Pope, Esq., Q.C.*," HUBERT HERKOMER, A.R.A.

503, "*Jairus' daughter*," EDWIN LONG, R.A.

The girl is lying on a bed covered with soft white goats' skin, the pallor of her Jewish face heightened by contrast with her jet black hair. Through the open window to the right is seen the city of Nazareth; on the left a group of father, mother and disciple, watch the progress of the miracle. A very slight indication of the picture will be found on page 48.

504, "*Arthur W. Nicholson, Esq.*," HENRY T. WELLS, R.A.

514, "*Festa*," S. MELTON FISHER (sketch, p. 49).

516, "*The little bread-winner*," CLAUDE CALTHROP.

A child in a mean sordid dwelling, dressed in gorgeous fairy attire for the part she is to play in a pantomime (sketch, p. 49).

523, "*Hampden riding away from Chalgrove Field*," mortally wounded, through an Oxfordshire landscape in full midsummer beauty." ERNEST CROFTS, A.R.A.

530, "*A voice from the deep*," J. R. HERBERT, R.A. The bell of St. John cast up from a wreck and buried in the sands.

Other pictures to be noted are—434, "*Miss Blanche Hughes*," TALBOT HUGHES; 452, "*The lane*," A. D. PEPPERCORN; 459, "*On the Frith of Clyde*," J. MACVICAR NAPIER; 466, "*Evening—Windsor Forest*," WILLIAM J. ARMITAGE; 476, "*Miss Helen Coombe*," MARIE J. NAYLOR; 496, "*Counting her chickens*," C. W. WYLLIE; 509, "*French peonies*," ANNE O. MOORE; 521, "*Reading the Koran*," OSCAR WILSON.

GALLERY VI. [Illustrations, pp. 50–55.]

In the principal position in this gallery is Professor Herkomer's large picture, "*The Chapel of the Charter-House*."

535, "*On the banks of Allan Water*," H. SCHMALZ (sketch, p. 50).

544, "*Poppies*," WILLIAM J. MUCKLEY.

549, "*The Linn jaws*," ROBERT NOBLE.

551, "*Reposing Nature*," W. G. WITTER.

552, "*Cold fingers*," JAMES CLARK.

553, "*Miss Winifred Emery*," H. M. PAGET. A full length portrait in white satin dress.

557, "*The fairy of the glen*," JOHN MACWHIRTER, A.R.A.

558, "*The Chapel of the Charterhouse*," H. HERKOMER, A.R.A.

Sunday in the Chapel. The pensioners assembling before the service. In this large picture the aim of the artist has been to depict types, *not portraits*, of gentlemen who from various causes, have become pensioners of the great London charity, and in the character of all the faces some suggestion of a past career is depicted. "I did not paint" (says Professor Herkomer) "actual Charterhouse brethren; but took as models, for modification, all the best types of faces I could get among my friends." This picture will recall the painter's first great success in London, in 1875, "*The Last Muster*," showing the old Chelsea pensioners at church (*sketch*, p. 51).

559, "*Rameses the Great and his Queen, playing a game of draughts*," KNIGHTON WARREN.

561, "*William Logsdaile, Esq.*," LANCE CALKIN.

562, "*Autumn, 'with his gold hand gilding the falling leaf'*," JOHN MAC WHIRTER, A.R.A.

563, "*Never more!*" JOHN H. F. BACON.

564, "*Mrs. George Gribble*," JOHN S. SARGENT.

578, "*To the front: French cavalry leaving a Breton city on the declaration of war*," LADY BUTLER (*Elizabeth Thompson*).

Troops on horseback passing through the gates of St. Malo; mothers, wives, and children taking leave with cries and acclamations (*no sketch received*).

582, "*The evening glow*," JOHN WHITE.

583, "*Still-life*," ANNE J. PERTZ.

584, "*An autumn idyl*," C. E. JOHNSON.

596, "*Anxious moments*," HENRY GARLAND.

602, "*Where wild waves lap, there dwell broad-winged birds, in sweet societies and silvery bands*," PETER GRAHAM, R.A.

Steep, bare, frowning cliffs above a calm sea; blue sky and cirri lighting the surface of the water. Sea-birds, yellow-headed gannet, on the rocks and in the air (*sketch*, p. 53).

603, "*The passage of the Red Sea*," ALBERT GOODWIN.

606, "*Madame X * * **," T. BLAKE WIRGMAN.

607, "*Motherless*," E. BOROUGH JOHNSON.

609, "*Colonel Edis, 28th Middlesex (Artists') Volunteers*," PHIL. R. MORRIS, A.R.A.

613, "*On a farm, East Kent*," T. S. COOPER, R.A. (*sketch*, p. 54).

615, "*Gossips*," ARTHUR BATT. Two friendly donkeys putting their heads together.

Below the foregoing is a small circular picture with a quaint legend upon the frame—

627, "Apollo and the Muses," T. M. ROOKE.

"Her royalties Polymnia lays down,
 Dance on, Terpsichore;
 Urania sees the stars go round,
 Wandering sings Calliope.
 The pipes Euterpe culls from off the ground,
 Thaleia mocks Melpomene,
 Who arms herself for play
 With weapons of divinity.
 Erato's Lyre Apollo sounds,
 Clio knows all man's strange history."

629, "The death of Procris," HENRIETTA RAE.

The subject is taken from Ovid's *Metamorphoses*. Cephalus, hearing the rustling leaves stirred as if by the passage of some beast, launches his javelin; and to his horror, finds that his wife has received it in her breast (*sketch*, p. 55).

Other pictures to be noted are—**533, "Spring,"** H. CAFFIERI; **550, "A trio,"** W. H. GORE; **567, "The sun's last gleam,"** WILLIAM MANNERS; **575, "Landscape,"** JULIUS HARE; **586, "An incident in the American Civil War,"** A. DIXON; **587, "A quiet harbour,"** STUART LLOYD; **593, "The spring,"** OLIVER AYRTON; **614, "Sping Hammer,"** W. F. CALDERON; **619, "Dordrecht,"** LESLIE THOMSON.

GALLERY VII. [Illustrations, pp. 56-63.]**635, "The Heir,"** EDGAR BUNDY.**636, "Down in the valley,"** J. CLAYTON ADAMS.**637, "Old lock on the Kennet,"** ERNEST PARTON.**638, "Henry Irving, Esq.,"** JOHN S. SARGENT.

639, "A new acquisition," W. MAW EGLEY. A spectacled old antiquary surveying a stuffed bird in a case.

648, "Military honours," EYRE CROWE, A.R.A.

A funeral procession of Highland soldiers of the Gordon Clan, with fife and music, leaving a comrade's grave, over which they have just fired their volley (*sketch*, p. 56).

654, "Sabrina's stream" (The Severn), B. W. LEADER, A.R.A.

655, "The health of the bride," S. A. FORBES. Scene, the parlour of an inn where the wedding-breakfast is in progress (*sketch*, p. 58).

660, "When we were boys together," FRANK BRANGWYN. Two old companions drinking together "for auld lang syne."

661, "Good Friday at the church of San Carlo in Rome," REMY COGGHE.

662, "The dawn of an autumn day," B. W. LEADER, A.R.A.

The first gleam of morning lighting up the russet leaves of a row of silver birches by the side of a Welsh river; a fairy-like effect (*sketch*, p. 57).

663, "Condemned," W. E. NORTON (*sketch*, p. 58).

670, "*Minutes are like hours*," FRANK BRANGWYN.

Boats in stress of weather trying to come in ; anxious onlookers from landing-place (*sketch*, p. 59).

676, "*Adversity*," FRED HALL.

A poor family, driven from house and home, are trudging through the snow (*sketch*, p. 59).

677, "*The Marquess' proposal to Griselda*," FREDERICK VIGERS.

The famous story of "Patient Grissel" told by Boccaccio in his *Decameron* and by Chaucer in the *Canterbury Tales*.

Next is one of Mr. Waller's popular pictures of the olden time, a fine study of a white stallion :—

682, "*In his father's footsteps*," S. E. WALLER (*sketch*, p. 60).

685, "*Poppies*," ARTIUR PHILLIPS.

686, "*Santa Lucia* ;" green dress, bearing lamp, DORA NOYES.

690, "*Pot pourri*," J. H. LORIMER.

691, "*The Moat Farm*," DAVID MURRAY.

This picture and No. **475**, "*Nooning*," are both scenes in Kent, in the hop-district. The desolate-looking farm, with its old moat, the colour of the outbuildings, the willow-trees and damp surroundings, form material for the picturesque in this artist's hands (*sk.* p. 61).

698, "*Saved*," FRANK BRAMLEY.

A Spanish lady brought into an English fisherman's cottage after a wreck. She is seated near a fire wrapped in blankets, with a lace mantilla over her shoulders, and a rosary in her hand ; a curious contrast to the homely occupants of the cottage (*sk.*, p. 62).

699, "*Diana*," ROBERT W. MACBETH, A.R.A.

Wading in a stream with dogs ; the artist's sketch indicates well the spirit of the picture (*sketch*, p. 63).

704, "*Wm. W. Story, D.C.L.*," JULIAN STORY.

705, "*A story of the flood*," ROBERT MACGREGOR.

An old man with a model of the ark, teaching some children.

712, "*Castles in the air*," DAVID CARR (*sketch*, p. 63).

717, "*Day's dying glow*," JOSEPH FARQUHARSON.

719, "*Coming from church*," ROBERT NOBLE.

Other pictures to be noted are—**644**, "*Tribe of the wandering foot*," WALLACE RUSSELL ; **645**, "*Miss Conybeare*," H. A. OLIVIER ; **646**, "*A Surrey lane*," H. ZIMMERMAN ; **657**, "*Landscape*," F. S. RICHARDSON ; **664**, "*A winter landscape*," JOHN ABORN ; **668**, "*My mother*," DAVIDSON KNOWLES ; **673**, "*The fishers' pathway*," WILLIAM J. LAIDLAY ; **681**, "*Forgiven*," G. G. KILBURN ; **694**, "*From the sunny south*," T. EYRE MACKLIN ; **697**, "*In the meadows*," A. HAVERS ; **711**, "*The last rays of sunlight*," J. ELLIOT.

GALLERY VIII. [Illustrations, pp. 64–73.]

The principal part of the end wall is occupied by Mr. Solomon's allegorical canvas, "*Sacred and Profane Love*."

722, "*A quiet rubber*," M. H. A. SIMPSON (*sketch*, p. 64).

723, "*The Valley of the Thames*," ALFRED PARSONS.

728, "*Masquerade*," JAMES P. BEADLE.

733, "*A Venetian faction Regatta : Nicolotti v. Castellani*," WM. H. BARTLETT.

The inhabitants of Castello and San Nicolo celebrate their ancient feuds by an annual boat-race at Venice, which Mr. Bartlett (who has painted many successful scenes on the coasts of Ireland) has chosen for his subject. The picture is full of colour and animation ; the view, taken at the mouth of the Guidecca river shows the rival boatmen in gay costumes, with flags and banners. Near the church of San Giorgio are many-costumed Venetian spectators and a crowd of gondolas (*no sketch received*).

734, "*The pinch of poverty*," T. B. KENNINGTON.

A poor young widow with children, offering flowers for sale.

739, "*From green to gold*," YEEND KING.

740, "*The carpenter's Son*" E. E. SIMMONS (*sketch, p. 66*).

745, "*On Bideford Sands*," FRANK BOURDILLON.

A double duel ; the scene is described in Kingsley's '*Westward Ho !*' (*sketch, p. 66*).

756, "*The harbour bar*," ADRIAN STOKES.

Sunset on the coast, fishing boats, with rich brown sails, starting on the tide for a night's work ; grey sands, dark clouds and sea.

760, "*Sacred and profane Love*," SOLOMON J. SOLOMON.

The young painter of "*Samson*" and "*Niobe*" in former exhibitions has another large canvas with figures of heroic size. Above on a mountain top an angel shelters with her wings an allegorical group of husband, wife and child ; below in the immediate foreground is a figure of beauty luring a victim to destruction, pelting him with roses while she drags him over a precipice. Between the two contrasting groups a cupid lies asleep. The foreground figures are in lurid light (*sketch, p. 67*).

761, "*The sermon*," WALTER TYNDALL.

763, "*The miller's daughter*," ROBERT W. MACBETH, A.R.A.

772, "*The Marquess of Hartington*," ARTHUR S. COPE.

773, "*Only a relic dimmed with tears*," C. C. SETON (*sk., p. 68*).

778, "*On the way to the Fantasia, Luxor*," W. C. HORSLEY (*sketch, p. 69*).

779, "*Matthias Robinson, Esq.*," PHIL. R. MORRIS, A.R.A.

783, "*The Rev. James Oswald Dykes*," JOHN PETTIE, R.A.

784, "*The day of rest at the old home*," FREDK. GOODALL, R.A.

A picturesque red brick, Queen Anne house and out buildings. This farm has belonged to the Blackwells (Crosse and Blackwell) for the last two hundred years (*sketch, p. 71*).

790, "*George Coats, Esq.*," JOHN PETTIE, R.A.

791, "*Wellington at Angers ; his first encounter with the French*,"
GEORGE W. JOY.

A picturesque incident in the life of young Arthur Welleslev.

802, "*Sheep-washing in Sussex*," J. AUMONIER (*sketch*, p. 72).

803, "*After Waterloo*," ROBERT HILLINGFORD (*sketch*, p. 73).

Other pictures to be noted are—725, "*Signs of war*," W. B. BAIRD ; 729, "*Glasgow Regatta*," J. MACNIVEN ; 743, "*A court in Newlyn, Pensance*," H. BROWNSWOOD ; 744, "*Lighting a Jubilee beacon fire*," MRS. MERRITT ; 748, "*The angler's nook*," T. GRIFFITHS ; 751, "*The empty boat at sea*," ARTHUR HOPKINS ; 752, "*The sand-pit*," J. BUXTON KNIGHT ; 766, "*Stillness before a storm*," EDGAR WILLS ; 768, "*Landscape*," T. F. GOODALL ; 782, "*The return of spring*," ANDERSON HAGUE ; 789, "*The last load*," EDWARD ELLIOT.

GALLERY IX. [Illustrations, pp. 74, 75.]

This Gallery contains no fewer than 274 paintings, chiefly of cabinet size, of which we note the following—

810, "*Some of Nature's gifts*," SYDNEY POTTER.

817, "*View of the Campagna, Rome*," C. H. H. MACARTNEY.

826, "*Verbena*," H. FANTIN-LATOURE.

836, "*Their only home*," V. DE VILLE.

853, "*Chrysanthemums*," ALICE M. WOOLLEY.

872, "*A summer day : Carradale, N.B.*," WILLIAM RATTRAY.

884, "*The castle, Nemours, Seine-et-Marne*," A. G. WEBSTER.

885, "*The little haven*," COLIN HUNTER, A.R.A.

889, "*His only comfort*," THOMAS FAED, R.A. Grandfather and girl by rustic fireside.

894, "*A Spanish letter-writer*," CHARLES F. ULRICH.

895, "*The towers of San Rocco and the Frari, Venice*," HENRY WOODS, A.R.A.

898, "*A royal guard*," SEYMOUR LUCAS, A.R.A.

899, "*Near Walberswick, Suffolk*," ERNEST CHRISTIE.

904, "*Autumn leaves*," T. SIDNEY COOPER, R.A.

907, "*When twilight comes*," ALBERT C. SMITH.

910, "*A song of spring*," decorative panel, MARION REID.

919, "*A tiff in the Council*," G. O. REID.

Old nobles and councillors quarrelling : one leaving the council-hall in high dudgeon.

925, "*The murmur of the shell*," HENRY LE JEUNE, A.R.A.

927, "*Orchids*," ELINOR POSTLETHWAITE.

928, "*The Quay, Aldburgh*," ARTHUR DIEHL.

929, "*Waiting for the master*," OCTAVIUS WEBB.

937, "*A mercenary*," SEYMOUR LUCAS, A.R.A.

945, "*Near St. Ives*," ROSA H. CORBIN.

949, "*Quiet consolation*," T. B. GARVIE. Woman smoking pipe by fireside. Tea spread on table.

951, "*A connoisseur*," MARGARET A. HEATH. Monk tasting wine.

955, "*Un chant d'amour*," MAUDE GOODMAN.

957, "*A cabbage field*," C. A. SMITH.

- 961, "*On the Grand Canal, Venice*," HENRY WOODS, A.R.A.
 962, "*Pretty Spring Time*," M. E. EDWARDS.
 966, "*On Summerton Broad, Norfolk*," WILL JOHNSON.
 969, "*Wimbledon Common*," CLEMENT WHITE.
 970, "*You may look, but must not touch*," PHILIP E. STRETTON.
 976, "*Mrs. F. Lucas*," SIR F. LEIGHTON, BART., P.R.A.
 982, "*Love in the cloister*," ROBERT BATEMAN.

Cupid in the garden of a monastery, behind a cowed monk, holding a flower in his hand.

- 985, "*A peep across the meadows*," EDWARD W. WAITE.
 984, "*Blackberries*," KATE PERUGINI. Little child in pale pink sun-bonnet, her pinafore stained with blackberries.
 988, "*Pont-y-Pant on the Lledr*," JOHN ABORN.
 1001, "*An early cup*," CECIL VAN HAANEN.
 1003, "*A game of draughts*," ALOYSIUS O'KELLY. An Eastern group.

1009, "*A remote relation*," WILLIAM WEEKES.

"A little more than kin, and less than kind."

Pigs and boars looking at a hedgehog.

1012, "*Spring*," J. LEY PETHYBRIDGE. Apple-trees in blossom, with cattle recumbent beneath.

1013, "*Gossips*," CHARLES F. ULRICH. Five dressmakers chatting over their work.

1023, "*Esmeralda*," J. HENRY HENSHALL.

1034, "*A Siberian Dog*" (the property of H.R.H. the Prince of Wales), C. BURTON BARBER.

1044, "*Wasteland*," LAWRENCE T. ASHWELL.

1057, "*Velp, near Arnhem, Holland*," A. HULK, JUN.

1063, "*None so deaf as those who won't hear*," E. BLAIR LEIGHTON. A young ferryman making love to a girl, regardless of an old man who is waiting and shouting for the ferry-boat (*sketch*, p. 75).

1070, "*Marshland*," LAWRENCE T. ASHWELL.

1071, "*In quest of the Finnan haddies*," EYRE CROWE, A.R.A.

GALLERY X. [Illustrations, pp. 76-84.]

The principal picture on the end wall of this Gallery is Mr. Arthur Hacker's "*Return of Persephone to Earth*."

1081, "*Over the nuts and wine*," W. DENDY SADLER.

Four elderly men, seated, after dinner, in the old-fashioned days of high-backed chairs, panelled walls, chocolate-coloured coats, pantaloons and ruffles (*sketch*, p. 76).

1084, "*The dancing faun*," CHARLES F. ULRICH. Green statue: girl playing on instrument.

1085, "*A Gaulish Outpost on the Roman Campagna*," ARTHUR LEMON (*sketch*, p. 76).

1090, "*The year's at the spring*," DORA NOYES.

1091, "*Waiting for the flow*," KENNETH MACKENZIE. Fishing boats ready to start with the approaching tide (*sketch*, p. 77).

1098, "*Playmates*," ARTHUR S. COPE.

A flaxen-haired little girl in white frock with blue sash, black stockings and straw hat, playing with a kitten.

1100, "*The signal mortar*," EYRE CROWE, A.R.A.

A Scottish harbour for fishing-boats; coastguardsman polishing an old brass gun, dating from the beginning of the century.

1102, "*The return of Persephone to the earth*," ARTHUR HACKER. An allegory of spring returning to the earth (*sketch*, p. 78).

1103, "*The Avenue*," J. BUXTON KNIGHT.

1108, "*Figure of a girl*," WALTER URWICK.

1109, "*Some of the choir*," JESSICA HAYLLAR.

Village girls receiving a singing-lesson from the vicar's daughter.

1110, "*Homewards*," W. FRANK CALDERON (*sketch*, p. 78).

1111, "*Woodcock, forward!*" BRYAN HOOK (*sketch*, p. 80).

1118, "*Worse things happen at sea*," J. C. DOLLMAN (*sk.*, p. 81).

A coach upset on a country road; the passengers in various attitudes of anxiety, helplessness, or alarm.

1119, "*Streatley-on-Thames*," ALFRED A. GLENDENING.

1120, "*November Day*," FRED J. C. V. ROUSE.

1121, "*New Year's Day*," G. BERNARD O'NEILL.

1128, "*The seamew's nest: an idyll of Morocco*," EMILE WAUTERS.

Next is an interesting picture by a young painter—

1132, "*The Encore: Home, sweet home*," A. C. TAYLER.

A young lady singing at a concert. Strong effect of lamp-light on the singer (*sketch*, p. 83).

1140, "*A disputed path*," WILLIAM WEEKES.

A flock of geese across a country meadow, barring the way of two cows entering through a gate.

1143, "*The favourite ballad*," L. MALEMPRÉ.

1154, "*On the Tuscan coast*," MATTHEW R. CORBETT.

1155, "*Portrait of an old lady*," W. R. SYMONDS.

1160, "*Leith hill*," FRANK WALTON (*sketch*, p. 83).

1162, "*The incoming tide*," B. W. LEADER, A.R.A. A scene on the Welsh coast.

1171, "*Strolling players awaiting an audience*," J. YATES CARRINGTON. Performing dogs (*sketch*, p. 84).

1173, "*Mabel, daughter of S. W. Lee, Esq.*," FRED ROE. White dress, scarlet geraniums in bodice.

1177, "*Home: a family group*," P. R. MORRIS, A.R.A. (*sk.*, p. 84).

1183, "*The author's friends*," G. O. REID.

Other pictures to be noted are—1079, "*The Visitor*," REGINALD ARNOLD; 1082, "*On Oxshott Common*," JOHN W. EYRES; 1083, "*Wallflowers*," ELIZABETH WHITEHEAD; 1113, "*Blossom-time*," J. G. BINGLEY; 1117, "*When the sun sinks to rest*," C. E. SHAW;

1134, "*In the New Forest*," HUGH WILKINSON; 1135, "*On the Spey, Fochabers*," JOHN MUIRHEAD; 1152, "*The Hours*," THERESA SASSOON; 1153, "*March winds*," MAUD R. JONES; 1157, "*A metaphor*," CHRISTABEL A. COCKERELL; 1159, "*Nausicaa directs Ulysses to the city*," (Odyssey, bk. vi.), REGINALD ARNOLD; 1166, "*The new pet and the old: Volendam, Holland*," G. SHERWOOD HUNTER; 1175, "*In the meadows*," A. D. PEPPERCORN.

GALLERY XI. [Illustrations, pp. 85-94.]

1188, "*The dedication of Samuel*," F. W. W. TOPHAM (*sk.*, p. 85).
 1189, "*Towing into harbour, on the Clyde*," JAMES KAY.
 1190, "*Watching and waiting*," FRED MORGAN. Boy and girl; reapers in distance.

1197, "*Primitive Methodists; St. Ives*," W. H. Y. TITCOMB (*sketch*, p. 86).

1198, "*Digging out*," J. EMMS. Fox-hunter and pack of hounds who have run a fox to earth (*sketch*, p. 87).

1202, "*Castles in the air*," W. E. NORTON.

1210, "*The death of the first born*," ERNEST NORMAND.

The last and greatest of the plagues sent to the land of Pharaoh. Moonlight effect on terrace (*sketch*, p. 88).

1211, "*St. MacDara's Day*," ERNEST A. WATERLOW.

The feast of MacDara, the patron Saint of the Connaught fishermen; once a year the peasantry cross over to worship at the altar of the Saint on an island a few miles from the coast. We see the old Celtic crosses (dating back to the sixth century), and groups of peasants on their way in holiday attire, in wind and sunshine, as at a "Pardon" in Brittany in summer-time (*sketch*, p. 89).

1212, "*A lion on the path*," J. E. CHRISTIE.

Children who have been trespassing in a garden, and stealing flowers, arrested and frightened by a dog as they clamber back, over and through the railings. Owner approaches in distance.

1223, "*Flower offerings*," MARGARET I. DICKSEE.

Young children presenting flowers to old clergyman, to decorate the altar of a church.

1228, "*The widow's birthday*," W. DENDY SADLER.

Three elderly rivals surprising each other at the door of a house with the presents they have come to offer, which two of them ineffectually endeavour to conceal,—a brace of birds and a book with a letter accompanying it. The old beau with the green breeches and umbrella is apparently the favoured swain; is it for him that the widow has been working a pair of slippers, which with her chair and workbox are visible in the garden?

1231, "*The late Dr. Wilson Fox, M.D.*," VAL. C. PRINSEP, A.R.A.

1233, "*A friend of mine, grandfather*," ARTHUR STOCKS. A girl introducing her soldier sweetheart to an old man (*sk.*, p. 91).

1234, "*Jezebel*," ARTHUR WARDLE.

1237, "*A Thames barge off Battersea*," C. MONTALBA (*sk.*, p. 92).

1238, "*O yes! O yes!*" BLANDFORD FLETCHER.

A village crier in front of a rustic inn (*sketch*, p. 92).

1239, "*Sir John Simon, Serjeant-at-law*," S. J. SOLOMON.

1241, "*Love awakening the Soul*," ALFRED HITCHENS.

1243, "*With the regiment*," R. G. HUTCHINSON (*sketch*, p. 93).

1244, "*On the shores of Kintyre*," KENNETH MACKENZIE.

1245, "*A dream of Paradise*," FREDK. GOODALL, R.A.

Eve's awakening on her creation, as related in "*Paradise Lost*."

1251, "*Mrs. John Williams-Vaughan*," SEYMOUR LUCAS, A.R.A.

1257, "*Three fishers*," C. NAPIER HEMY.

1258, "*Tired playmates*," J. S. NOBLE. Tigers and leopard.

1263, "*Moriamur pro rege nostro, Mariæ Theresâ*," L. J. POTT.

The empress-queen, in deep mourning, stands with her child in her arms appealing to their loyalty. The Hungarian magnates are waving their swords and shouting their famous response (*sk.*, p. 94).

Other pictures to be noted are—1192, "*Fishing day, Rowsley*," J. SURTEES; 1193, "*A Welsh lane*," M. D. SCHIRMACHER; 1214, "*When the tide is out*," R. M. LLOYD; 1215, "*Evening light*," E. A. ROWE; 1219, P. E. STRETTON; 1224, J. C. NOBLE; 1253, G. F. COOK; 1256, "*Bad news*," C. CALTHROP.

WATER COLOURS AND WORKS IN BLACK AND WHITE. Nos. 1265-1814.

ARCHITECTURAL DRAWINGS. Nos. 1815-2014.

SCULPTURE. Nos. 2015-2196. [Illustrations, pp. 95-100.]



No. 2180. "*The late Mrs. Craik*," marble medallion.

H. H. ARMSTEAD, R.A.†

(Part of Memorial to be erected at Tewkesbury.)

ILLUSTRATIONS.

GALLERY I.



66 x 42.

No. 5. "*Baiters.*" COLIN HUNTER, A



36 X 24.

No. 4. "*On the Riviera.*" ELLEN MONTALBA.

Digitized by Google 36 X 52.

No. 23. "*Evening: Holland.*" E. AUBREY HUNT.



60 x 65.

No. 23. "*Highland Sport.*" J. S. NOBLE.



28 x 36.

No. 18. "*Sunday in the City.*" WILLIAM LOGSDAIL.



54 X 34

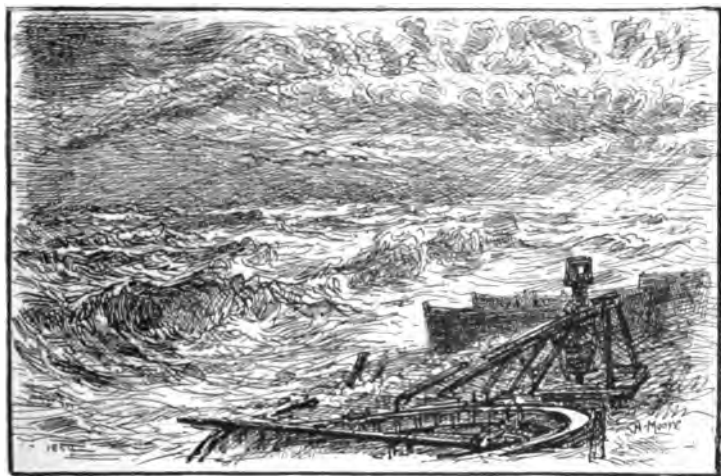
No. 31. "*Invocation.*" SIR F. LEIGHTON, BART., P.R.A.

(*This picture is to be engraved and published by Messrs. Arthur Tooth & Sons, 5, Haymarket.*)



36 x 48.

No. 39. "*Yachting souvenir: Lunch in Midchannel.*" EDWARD ARMITAGE, R.A.



30 x 50.

No. 50. "*As when the sun doth light a storm.*" HENRY MOORE, A.



37 x 72.

No. 55. "*Overlooking the lake.*" H. W. B. DAVIS, R.A.



(On panel) 42 X 26.

No. 66. "Alethe." EDWIN LONG, R.A.

(A mezzotint engraving is to be published by Mr. Arthur Lucas, 31 New Bond Street, W.)



37 X 60.

No. 67. "The surrender." SEYMOUR LUCAS, A.

Don Pedro de Valdez and Sir Francis Drake on the deck of the *Revenge*. (See text, p. vi.)



40 X 63.

No. 74. "Murthly Water." SIR J. E. MILLAIS, BART., R.A.

(An etching of this picture is to be published by Mr. McLennan, 7 Haymarket,
the owner of the copyright.)



36 X 48.

No. 81. "The phantom ship." W. L. WYLLIE, A.



44 X 33.

No. 82. "*The knight's farewell.*" ERNEST CROFTS, A.

"To horse! to horse! Sir Nicholas, White Guy is at the door,
 And the raven whets his beak o'er the field of Marston Moor.
 Up rose the Lady Alice from her brief and broken prayer,
 And she brought a silken banner down the narrow turret stair;
 Oh! many were the tears that those radiant eyes had shed,
 As she traced the bright word 'Glory' in the gay and glancing thread;
 And mournful was the smile which o'er those lovely features ran,
 As she said, 'It is your lady's gift, unfurl it in the van.'"

'The Ballad of Marston Moor.'

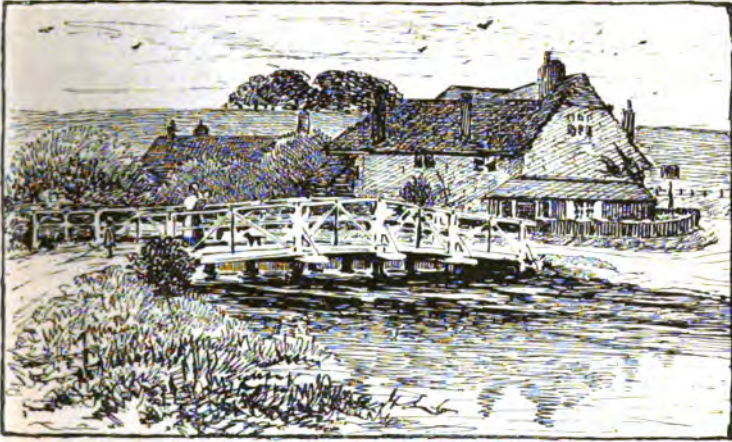


No. 88. "Carmen." VAL C. PRINSEP, A.
99 X 41.

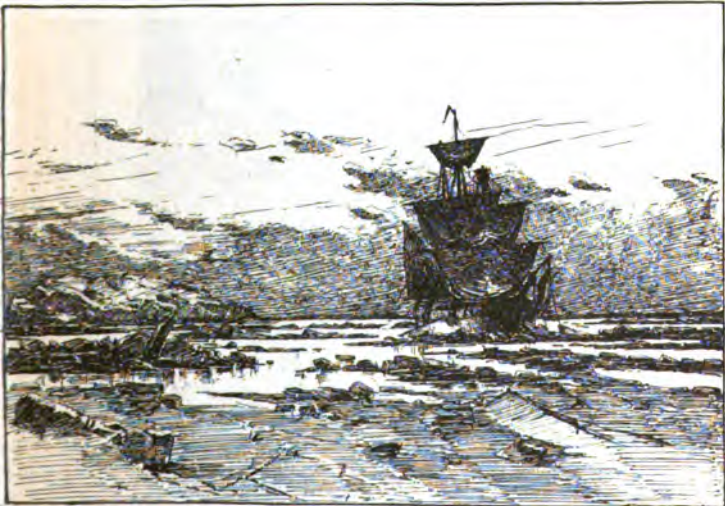


No. 90. "Children's children are the crown of old men."—Prov. xvii. 6. JOSEPH CLARK.
39 X 26.

GALLERY II.



No. 107. "*A Berkshire mill-stream*" G. D. LESLIE, R.A. 33 X 54.



No. 108. "*Ice-bound.*" L. HOLST. 32 X 52.



30 X 72.

No. 132. "*Pathways of light.*" CHARLES A. WILKINSON.



51 X 38.

No. 137. "*Wild Roses.*" FRED MORGAN.



99 X 98.

No. 160. "The passing of Arthur." FRANK DICKSEE, A.

(An engraving is to be published by Mr. Arthur Lucas, New Bond Street, owner of the copyright.)



No. 157. "*Storm-blown.*" ERNEST A. WATERLOW. 53 X 48.



No. 165. "*The apple of discord.*" PHILIP E. STRETTON. 27 X 43.



30 x 25.

No. 172. "*Lady Manisty.*" W. W. OULESS, R.A.

66 x 96.

No. 175. "*The ford, valley of the Test.*" MARK FISHER.



23 X 17.

No. 188. "*On the terrace.*" EDWARD J. POYNTER, R.A.

GALLERY III.



42 X 72

No. 200. "*Shine and Shower.*" HENRY MOORE, A.



47 X 67

No. 215. "*The Ortiler, from St. Valentin.*" E. T. COMPTON.



16 X 24.

No. 227. "*Firth of Forth at Aberdeen.*" A. K. BROWN.



36 X 26.

No. 230. "*Baby's opera.*" WILLIAM F. YEAMES, R.A.



36 X 25.

No. 231. "*Of a fool and his folly there is no end!*" BRITON RIVIERE, R.A.



Digitized by Google 48 X 75.

No. 232. "*Petit Es' Bay, Guernsey.*" HENRY B. WIMBUSH.



No. 234. "*Out of the jaws of death.*" TOM M. HEMY.

44 x 72.



No. 235. "*The lavoir in a French village.*" WILLIAM T. WARREN R.

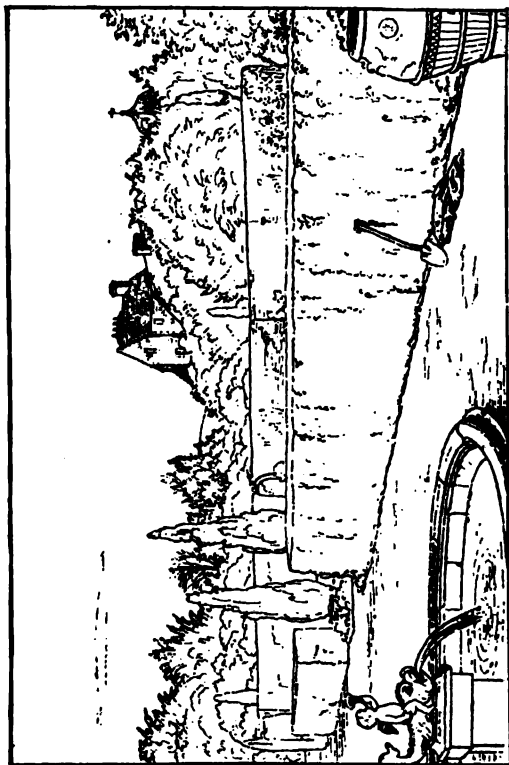
58 x 45.



36 X 60

No. 298. "The first love letter." MARCUS STONE, R.A.

(An engraving is to be published by Mr. Arthur Lucas, New Bond Street, owner of the copyright.)



45 x 68.

No. 949. "The old garden." SIR J. E. MILLAIS, BART., R.A.

(An etching of this picture is to be published by Mr. McLean, 7, Haymarket, the owner of the copyright.)



4 ft. 10 in. X 8 ft.

No. 243. "The young Duke." W. Q. ORCHARDSON, R.A.



35 x 60.

No. 249. "*Wreckage from the Fruiter*." J. C. HOOK, R.A.



36 X 72.

No. 256. "On the low ground," H. W. B. DAVIS, R.A.



No. 263. "Good news or bad?" MARY GROVES. 41 x 59.



No. 266. "Sun and moon flowers." G. D. LESLIE, R.A. 28 x 28.



28 X 36.

No. 271. "*News in the village.*" H. STACY MARKS, R.A.*(Sketched by permission of Messrs. Thomas Agnew & Sons, the owners of the copyright.)*

35 X 27.

No. 272. "*The new frock.*" W. P. FRITH. R.A.



'43 x 70.

No. 278. "The mist wreath has the mountain crest." P. GRAHAM, R.A.

(The copyright is the property of Messrs. Thomas Agnew & Sons.)



28 X 17.

No. 292. "*St. Martin's.*" CHARLES J. WATSON.

38 X 46.

No. 295. "*Home.*" PHILIP H. CALDERON, R.A.

"But things like this you know must be
After a famous victory."



59 X 85.

No. 287. "*Bereft.*" E. WILY GRIER.

22 X 30.

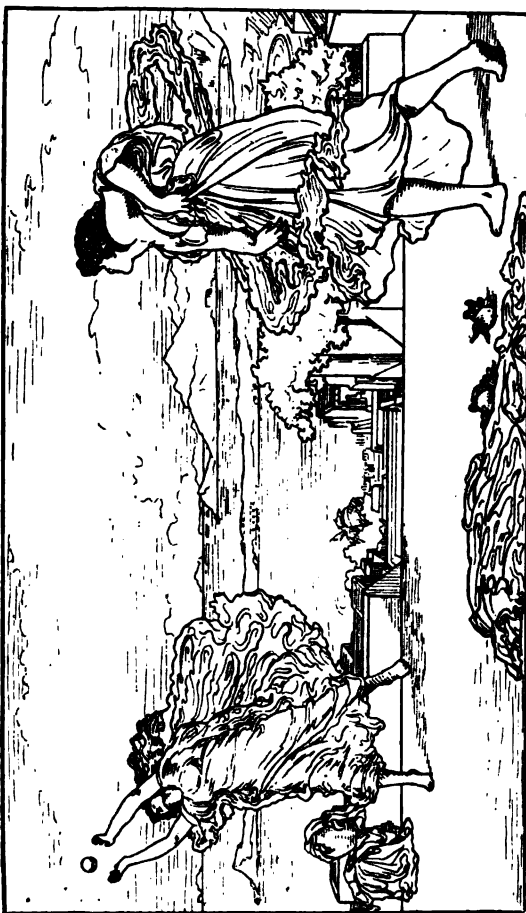
No. 287. "*My tailor.*" MADELAINE IRWIN.



62 X 50.

No. 293. "*Ego et rex meus.*" SIR JOHN GILBERT, R.A.

"My life itself, and the best heart of it
Thanks you for this great care; I stood i' the level
Of a full charg'd confed'racy, and give thanks
To you that chok'd it."—*King Henry VIII.* act I. sc. 2.



No. 300. "Great girls playing at ball." SIR F. LEIGHTON, BART., P.R.A. 45 x 78.

(This picture is to be engraved and published by Messrs. Arthur Tooth and Sons, 5, Haymarket.)



32 X 88.

No. 310. "*Fading into night.*" CHARLES STUART.



21 X 27.

No. 313. "*At the shrine of Venus.*" L. ALMA-TADEMA, R.A.

(A photographure of this picture is published by the Bertin Photographic Co.,
43, New Bond Street, W.)



No. 317. "*Hush! let him sleep.*" THOMAS FAED, R.A.

37 X 48.



36 X 60.

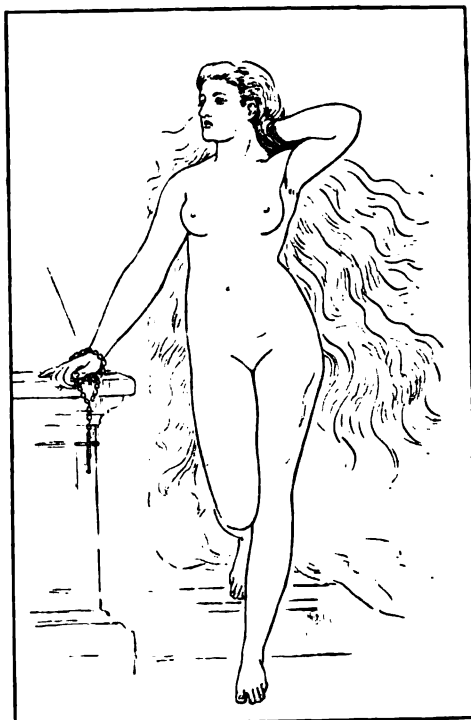
No. 315. "*Jephthah.*"—*Judges xi. 34.* JESSIE MACGREGOR.



43 X 24.

No. 318. "*The habit doesn't make the monk.*" G. F. WATTS, R.A.

GALLERY IV.



63 X 38.

No. 326. "Godiva." G. A. STOREY, A.



36 X 50.

No. 358. "Go, thou must play alone, my boy, thy sister is in Heaven." MARIANNE STOKES.

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No. 343. "The Spanish Armada: Sir Francis Drake summoning Don Pedro de Valdes to surrender."
VICAR COLLE, R.A.



48 X 60.

No. 383. "*Pale Cynthia*." BRITON RIVIERE, R.A.

"That orb'd maiden, with white fire laden,
Whom mortals call the moon."—*Shelley*.



No. 373. "Sisters." LUKE FILDES, R.A.

73 X 55.



No. 387. "*Confidences.*" A. CHEVALLIER TAYLER. 26 X 37.



No. 403. "*Aoidé.*" CHARLES W. MITCHELL. 62 X 38.



40 X 30.

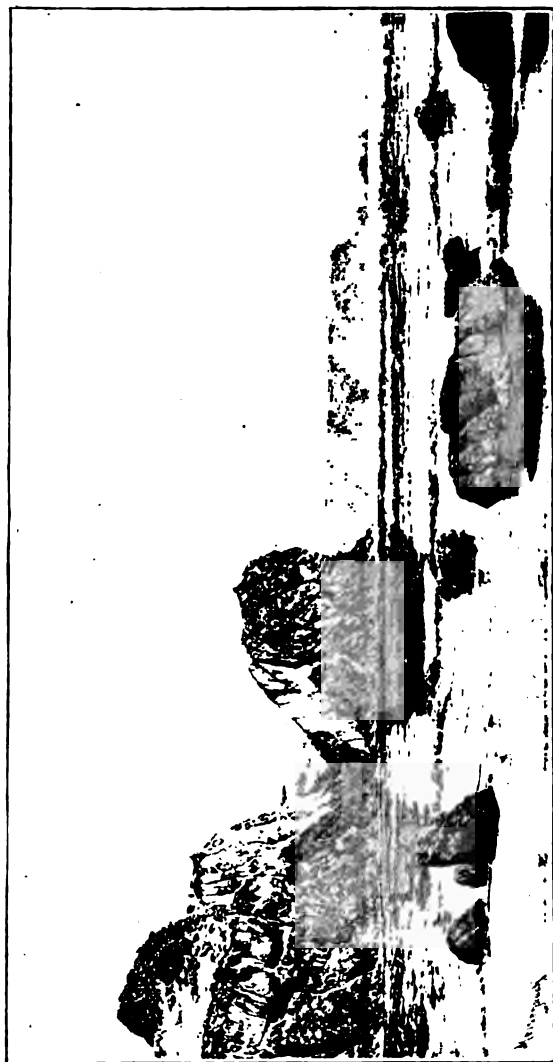
No. 394. "The homeward bound pennant." W. L. WYLLIE, A.

(An etching of this picture will be published by Mr. Dunthorne of Vigo Street.)



49 x 36.

No. 402. "*Spirit voices.*" JAMES SANT, R.A.
"Borne on the swelling notes our souls aspire."



42 x 84.

No. 417. "The Lion, the Lizard, and the Stags." JOHN BRETT, A.

GALLERY V.



72 X 53.

No. 453. "*Gisli the outlaw.*" WILLIAM J. LAIDLAY.

5 ft. 3 X 8 ft. 6.

No. 459. "*Incident in the charge of the Light Brigade, Balaclava, 25th October, 1854.*" JOHN CHARLTON.



No. 456. "Fame." E. BLAIR LEIGHTON.

72 X 47.

(The copyright of this picture is the property of Messrs. Thomas Agnew & Sons.)



No. 487. "Constantinople and the Golden Horn, from Eyoub." JOHN MACWHINTER, A. 3 ft. x 9 ft.

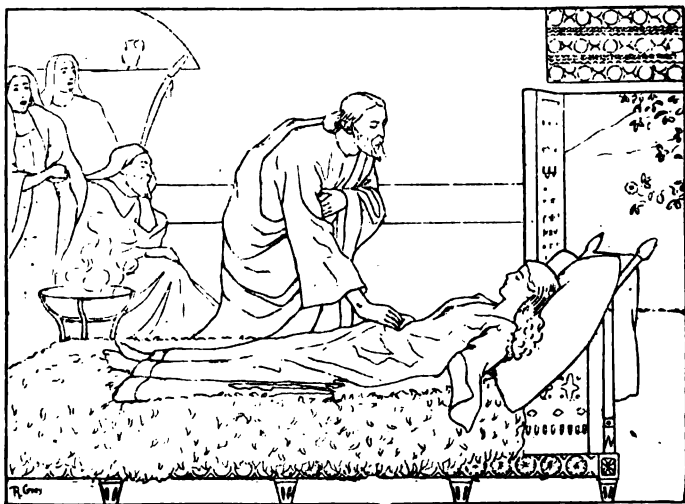


No. 485. "A salmon river: the Beaulieu, Inverness-shire." GEORGE H. BOUGHTON, A. 47 X 83.



50 X 40.

No. 488. "The day that comes betwixt a Saturday and Monday." YEEND KING.



52 X 72.

No. 503. "Jairus' daughter." EDWIN LONG, R.A.

(This sketch is intended to indicate the principal lines of composition only.)



No. 514. "*Festa.*" S. MELTON FISHER.

42 X 39.



No. 516. "*The little bread-winner.*" CLAUDE CALTHROP.

40 X 36.

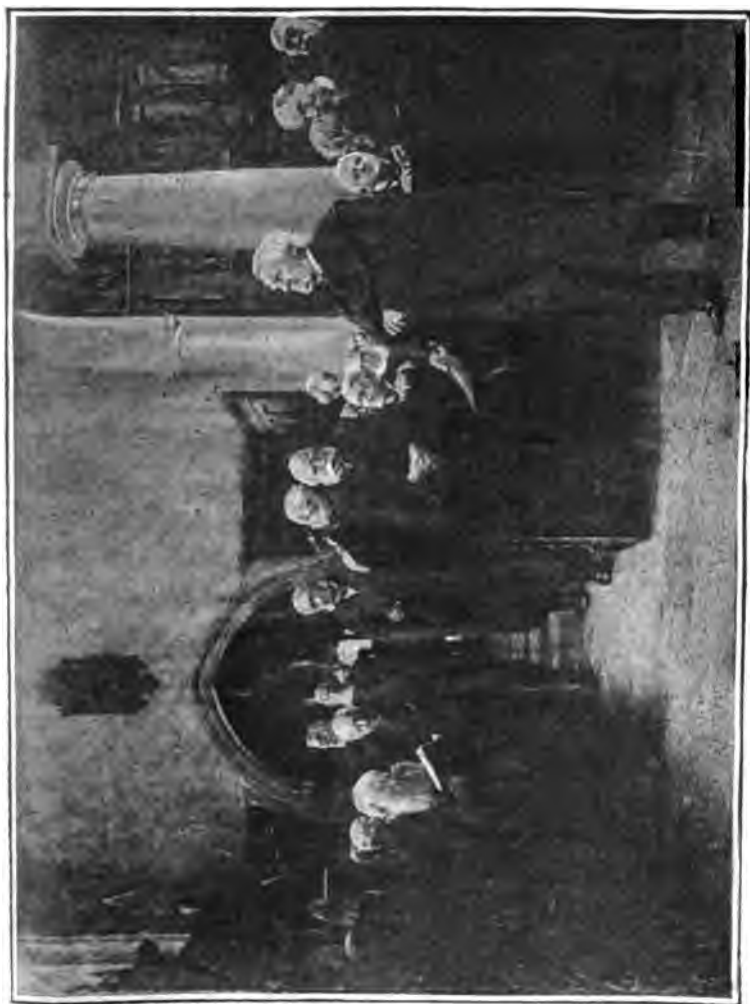
GALLERY VI.



No. 535. "*On the banks of Allan Water.*" HERBERT SCHMALZ. 49 X 67.



No. 576. "*A return visit.*" ALFRED W. STRUTT. 44 X 69.



No. 558. "*The chapel of the Charter-house.*" HUBERT HERKOMER, A.
 "Though he fall, he shall not be utterly cast down."



48 x 36.

No. 598. "*The village beauty.*" JOHN WHITE. !

27 x 38.

No. 608. "*After the day's work is done.*" WILSON FOSTER.



64 X 48.

No. 602. *"Where wild waves lap, there dwell broad-winged birds, In sunset societies and silvery bands."* PETER GRAHAM, R.A.

(The copyright of this picture is the property of Messrs. Thomas Agnew & Sons.)



78 x 42.

No. 613. "*On a farm in East Kent.*" T. SIDNEY COOPER, R.A.



No. 622. "In ambush." THOMAS G. COOPER. 23 X 28.



No. 623. "The death of Procris." HENRIETTA RAE. 34 X 78.

GALLERY VII.



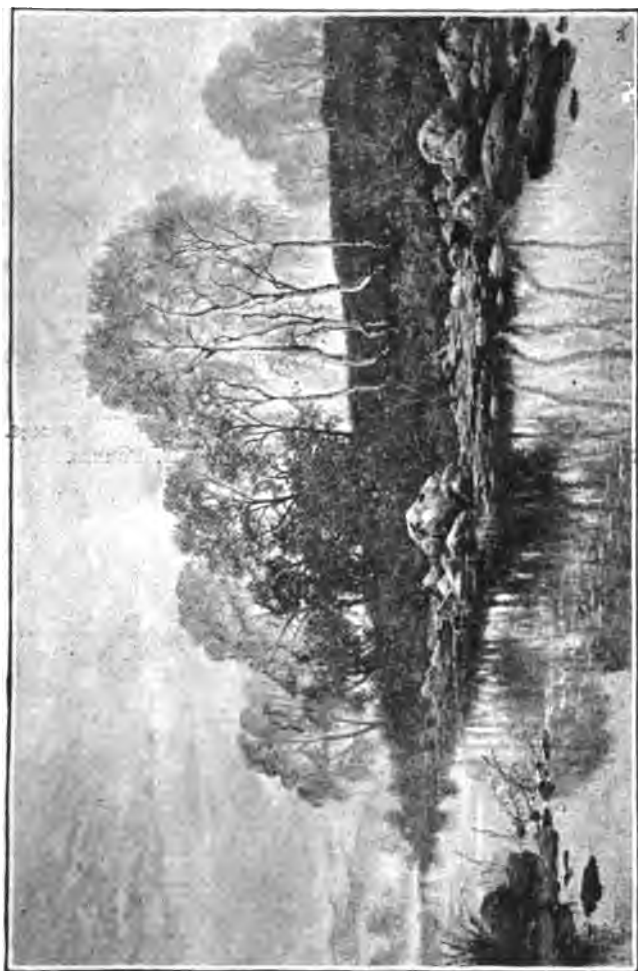
No. 648. "*Military Honours.*" EYRE CROWE, A.
 "There thy rest shalt thou take."

49 X 73



No. 651. "*For God and the King: an incident in the great Civil War.*"
 STANLEY BERKELEY.

33 X 56



48 X 72

No. 683. "The dawn of an autumn day." B. W. LEADER, A.

(The copyright is the property of Messrs. Thomas Agnew & Sons.)



60 x 78.

No. 655. "*The health of the bride.*" STANHOPE A. FORBES.



48 x 64.

No. 663. "*Condemned.*" W. E. NORTON.



38 X 52.

No. 670. "*Minutes are like hours.*" FRANK BRANGWYN.

72 X 58.

No. 676. "*Adversity.*" FRED HALL.

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68 X 53.

No. 682. "*In his father's footsteps.*" S. E. WALLER.

(*This picture is to be engraved and published by Messrs. Tooth & Sons, Haymarket.*)



48 x 72.

No. 681. "*The Most Farm.*" DAVID MURRAY.



No. 683. "*By the sea.*" GEORGE WETHERBEE.

44 X 72.



No. 686. "*Saved.*" FRANK BRAMLEY.

39 X 77.

"Oft in a humble home
A golden room is found."

Digitized by Google



No. 699. "*Diana*." ROBERT W. MACBETH, A.

48 x 67.



No. 712. "*Castles in the air*." DAVID CARR.

48 x 30.

Digitized by Google



54 X 37.

No. 649. "*Master William Burrows.*"
WILLIAM WONTNER.



46 X 30.

No. 667. "*A last look at the old home.*"
LOUISE JOPLING.

GALLERY VIII.



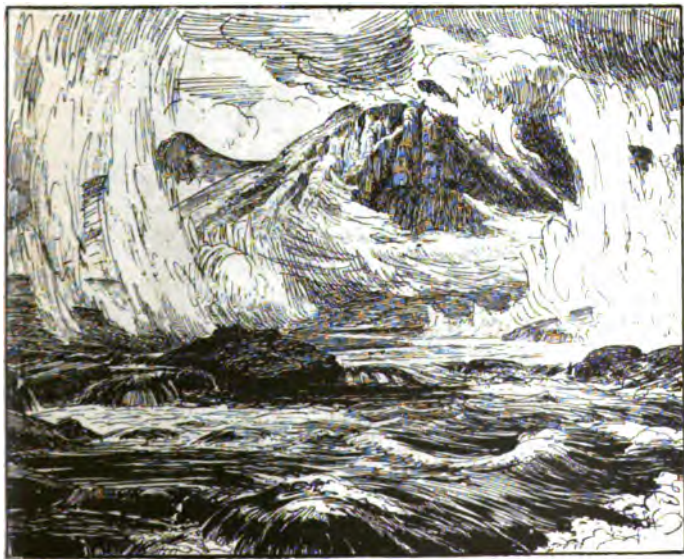
69 X 49.

No. 722. "*A quiet rubber.*" MARGARET H. A. SIMPSON.



31 X 41.

No. 731. "The sister kingdoms: 'United we stand, divided we fall.'" GEORGE W. JOY.



52 X 72.

No. 735. "The pride o' the morn." C. E. JOHNSON.

Digitized by Google



65 X 49.

No. 740. "*The carpenter's son.*"—*St. Luke ii. 40.* EDWARD E. SIMMONS.



58 X 72.

No. 745. "*On Bideford sands.*" FRANK BOURDILLON.

"If you stir, Mr. Carey, you have to deal with Richard Grenville!"—"Westward Ho!"



11 ft. x 7 ft.

No. 760. "*Sacred and profane love.*" SOLOMON J. SOLOMON.



55 X 45.

No. 764. "*Miss M. M.*" T. BLAKE WIRGMAN.

24 X 36.

No. 773. "*Only a relic dimm'd with tears.*" CHARLES C. SETON.



No. 774. "*A golden afternoon.*" MATTHEW R. CORBETT. 14 X 42.



No. 778. "*On the way to the Fantasia, Luxor.*" WALTER C. HORSLEY. 43 X 32.



53 x 76.

No. 780. "*The mischief of the storm.*" C. W. BARTLETT.



36 x 56.

No. 781. "*Homewards.*" WILLIAM B. FORTESCUE.



No. 784

"The day of rest at the old home." FREDK. GOODALL, R.A.

59 X 95-

"And one, an English home—grey twilight pour'd
On dewy pastures, dewy trees,

Softer than sleep—all things in order stored,
A haunt of ancient Peace.—*Timothy's, 'Palace of Art.*



No. 787. "*Greenwich.*" VINCENT P. YGLESIAS.

36 X 98.



No. 802. "*Sheep-washing in Sussex.*" J. AUMONIER.

38 X 66.



63 X 48.

No. 803. "*After Waterloo.*" ROBERT HILLINGFORD.

The English army halting upon what had been in the morning the French position in the line of La Belle Alliance.

[*End of Gallery VIII.*]

GALLERY IX.

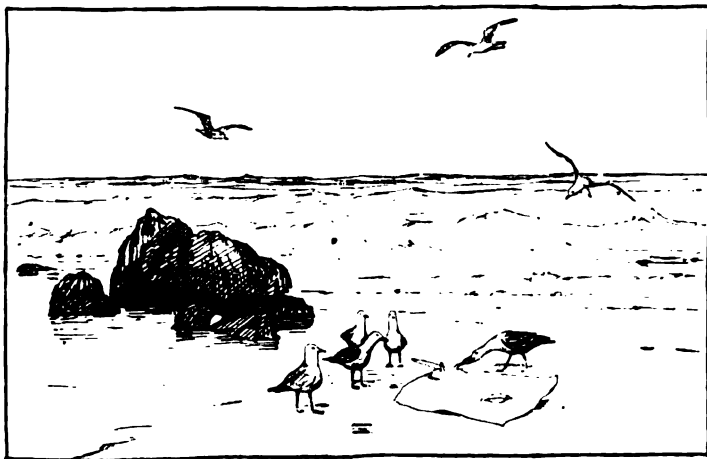


24 X 15.

No. 815. "*An offering to Apollo.*" GEORGE L. BULLEID.

20 X 30.

No. 1030. "*Low tide: Veules, Normandy.*" ALFRED CONQUEST.



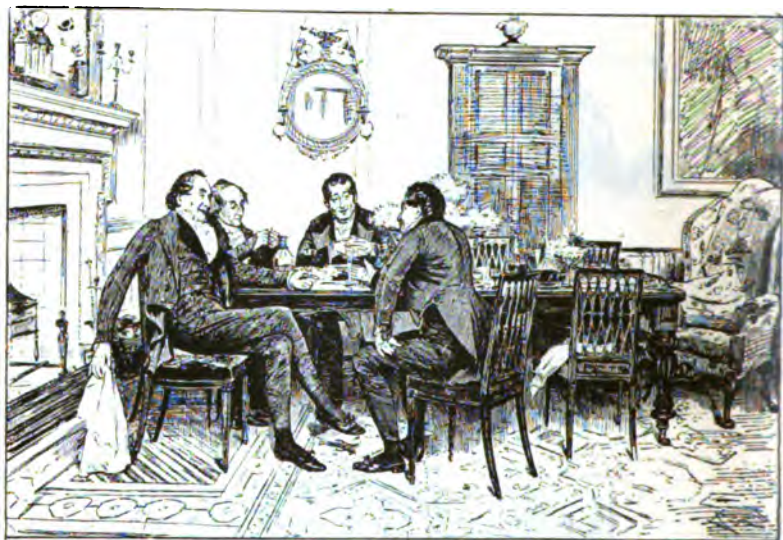
28 X 48.

No. 1036. "*Stranded.*" THOS. C. S. BENHAM.

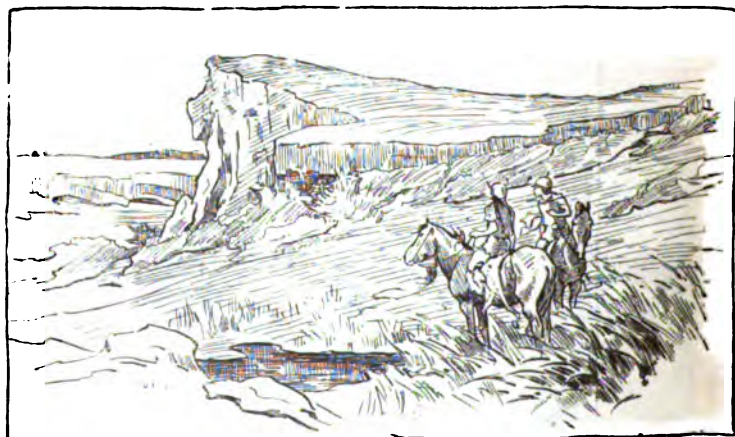
30 X 20.

No. 1038. "*None so deaf as those who won't hear.*" E. BLAIR LEIGHTON.

GALLERY X.



34 X 48.

No. 1081. "*Over the nuts and wine.*" W. DENDY SADLER.*(This picture is to be etched and published by Mr. L. H. Levere, King Street, St. James's.)*

38 X 54.

No. 1085. "*Gauls on the Roman Campagna.*" ARTHUR LEMON.

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48 X 78.

No. 1091. "*Waiting for the flow.*" K. MACKENZIE.



56 X 46.

No 1107. "*Wallflowers.*"
EDWARD PATRY.



48 X 85.

No. 1094. "*Nature's mirror.*"
GEO. E. HAITE.



9 ft. X 5 ft. 6 in.

No. 1102. "*The return of Persephone to the earth.*" ARTHUR HACKER.

25 X 64.

No. 1110. "*Homewards.*" W. FRANK CALDERON.



52 X 72.

No. 1112. "*'Mid the wild music of the glen.*" NIELS M. LUND.



A load of care.

30 X 20.

No. 1114. "*A load of care.*" DOROTHY TENNANT.



No. 1111. "*Woodcock forward!*" BRYAN HOOK.

20 X 38.



No. 1115. "*Mary, Mary, quite contrary, How does your garden grow!*" JANE M. DEALY.

50 X 35.



42 X 72.

No. 1118. "Worse things happen at sea." J. C. DOLLMAN.



30 X 80.

No. 1123. "*Wallerbrook bridge, Dartmoor.*" H. A. OLIVIER.



30 X 6

No. 1126. "*A Dutch river.*" LESLIE THOMSON.

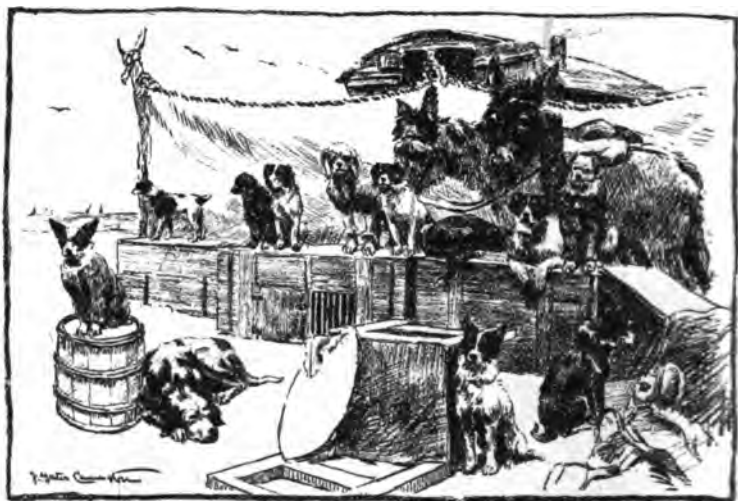


No. 1133. "*The encore: 'Home, sweet home.'*" CHEVALLIER TAYLER.



No. 1160. "*Leith hill.*" FRANK WALTON.
"Amid the many withered pines."

48 x 66.



45 X 67.

No. 1171. *"Strolling players awaiting an audience."* J. YATES CARRINGTON.



71 X 95.

No. 1177. *"Home: a family group."* PHIL R. MORRIS, A.

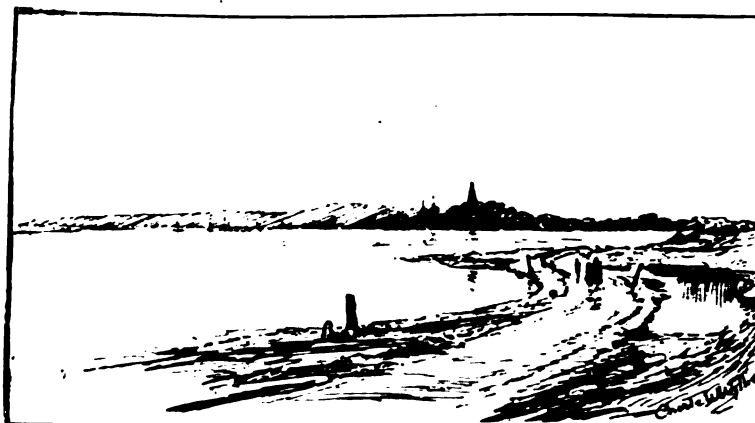
GALLERY XI.



66 X 48.

No. 1188. "*The dedication of Samuel.*" FRANK W. W. TOPHAM.

"Therefore also I have lent him to the Lord; as long as he liveth he shall be lent to the Lord. And he worshipped the Lord there."—1 Sam. i. 28.



No. 1187. "*The road by the sea.*" CHARLES W. WYLLIE.

30 X 50.



50 X 36.

No. 1197. "*Primitive Methodists: St. Ives.*" WILLIAM H. Y. TITCOMB.



No. 1198. "*Digging out.*" J. EMMS.

28 X 36.



No. 1203. "*Strangers in a strange land.*" ALBERT STARLING.

48 X 73.



No. 1910. 'The death of the firstborn.'—*Exodus* xii. 29. ERNEST NORMAND.
74 X 10 ft. 3 in.



33 X 50.

No. 1211. "*St. Mac Dara's Day.*" ERNEST A. WATERLOW.

The feast of Mac Dara, patron saint of the Connaught fishermen, is held on a barren island off the coast of Galway, containing a chapel and crosses dating from the sixth century.



49 X 32.

No. 1213. "*Heva! Heva!*" PERCY R. CRAFT.

"Through street and court we '*Heva*' hear,
And man the boats, for fish are near;
It nerves our arm and speeds our tread,
For fish to us are meat and bread."



40 X 32.

No. 1231. "*A glimpse of future seas.*" HENRY E. DETMOLD.

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44 X 34-

No. 1228. "*Helena and Jack, children of General William C. Parr.*"

ANNA LEA MERRITT.

No. 1233. "*A friend of mine, grandfather.*"

ARTHUR STOCKS.

Digitized by Google

34 X 44



36 X 60.

No. 1237. "*A Thames barge off Battersea.*" CLARA MONTALBA.



40 X 60.

No. 1238. "*O yes! O yes!*" BLANDFORD FLETCHER.



48 X 64.

No. 1948. "*With the regiment.*" R. GEMMELL HUTCHISON.



50 X 60.

No. 1949. "*Contraband.*" R. HEDLEY.



48 X 60.

No. 1254. "*The Prodigal Son.*" HARRINGTON MANN.

78 X 36.

No. 1263. "*Moriatur pro rege nostro Maria Theresa.*" LASLETT J. POTT.

SCULPTURE.



No. 2032. "*Lieut. Waghorn (the pioneer of the overland route).*"

HENRY H. ARMSTEAD, R.A.

Model of the statue at Chatham.



No. 2188. "*The Genius of Poetry.*" THOMAS BROCK, A.



No. 2088. "*Gordon teaching ragged boys at Gravesend.*" HAMO THORNYCROFT, R.A.
Bronze panel from memorial to be erected in Melbourne, Australia.



No. 2190.
"Margaret Wilson."
 CHARLES B. BIRCH, A.



No. 2195.
"The singer," statuette, bronze.
 E. ONSLOW FORD, A.



No. 2074. *"Death of Gordon at Khartoum."* HAMO THORNYCROFT, R.A.
 Bronze panel from memorial to be erected in Melbourne, Australia.



No. 2036. "*Motherless*"—group. GEORGE A. LAWSON.



No. 2192. "*Hounds in leash*." HARRY BATES.



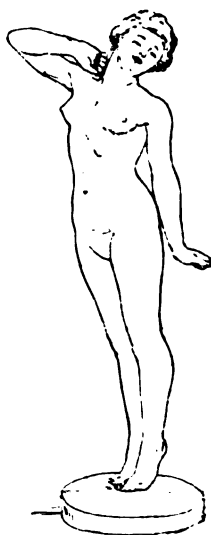
No. 2187. "*The Arcadian shepherd.*" W. B. RICHMOND, A.



No. 2133. "*Waterloo*;" statuette. ADRIAN JONES.



No. 2112. "*Liite*;"
ALBERT TOPP.



No. 2171. "*L'éveille*;"
SAMUEL FRY.



No. 2169. "*Byblis*;" statuette, bronze. GUSTAV NATORP.

Academy Notes

1890

WITH

*Illustrations of the Principal Pictures
at Burlington House*

EDITED BY

HENRY BLACKBURN,

EDITOR OF "GROSVENOR NOTES," "NEW GALLERY NOTES," AND ORIGINATOR
OF THE SYSTEM OF CATALOGUES ILLUSTRÉS.



No. 1984. Design for a Medal. C. E. BIRCH, A.R.A.

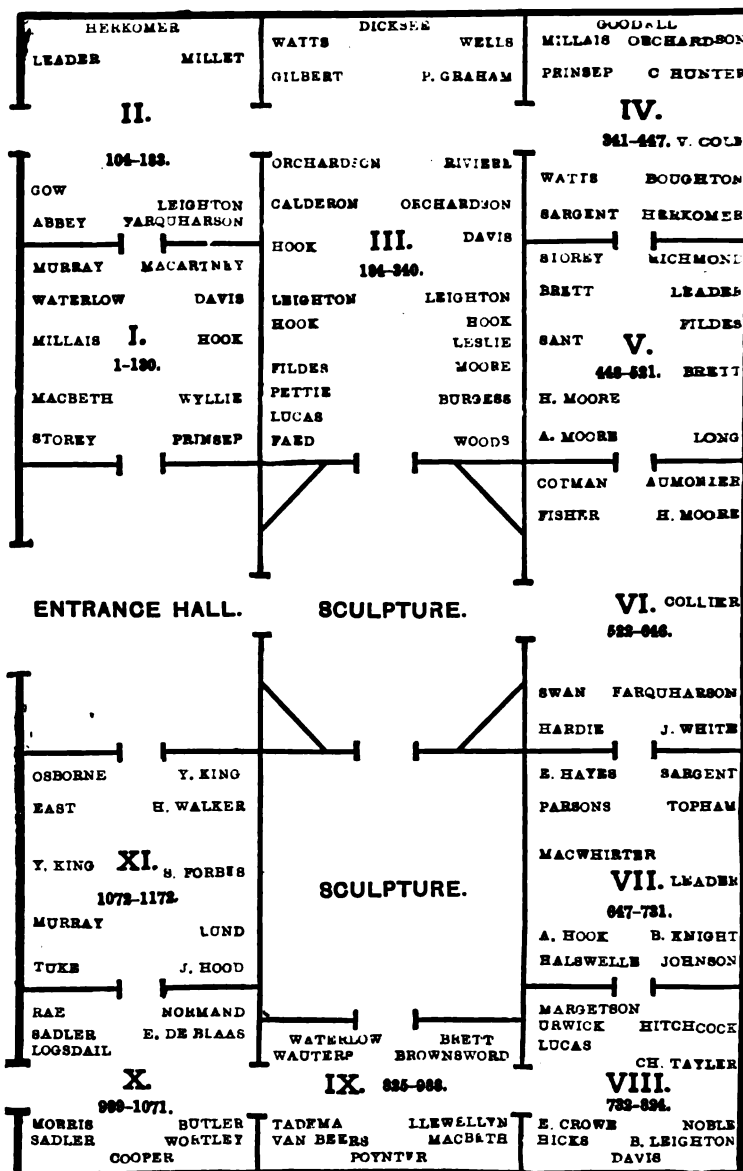
London:

CHATTO AND WINDUS, PICCADILLY.

MAY 1890.

PLAN OF THE GALLERIES.

SHOWING THE POSITIONS OF SOME OF THE PRINCIPAL WORKS.



* * The Exhibition opens on Monday, May 5th, and closes on Monday, August 4th.



No. 2039. "*The pet of the ring*" (small wax relief). W. GILBERT BAYES.

No. XVI. 1890.

In commencing the Fourth Volume of "ACADEMY NOTES," the Editor desires again to remind the public that this book is not a complete Catalogue of the Royal Academy Exhibition (which contains this year more than two thousand works), but a selection of the Principal Pictures.

The large and increasing circulation of these "Handbooks" has naturally led to the publication of many imitations, both at home and abroad; but the promoters of similar books, whilst closely imitating the methods of reproducing sketches, have, as a rule, ignored the principles on which "ACADEMY NOTES" has been published for the last fifteen years, viz. :—

1. That the sketches should be *Memoranda* merely of the pictures, and should not aim specially at being works of art,
2. That the whole of the composition of a picture should be indicated in all cases; accompanied by dimensions of canvas, for reference.
3. That the most important pictures should be represented, wherever facilities for sketching (or photographing) are given by the artist.

123, VICTORIA STREET, WESTMINSTER.
5th May, 1890.

* * In order to encourage the study of the art of Drawing in Line for reproduction in the Press, a CLASS FOR INSTRUCTION has been opened under the direction of the Editor of "Academy Notes," particulars of which can be obtained by letter.

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ACADEMY NOTES, 1890.

THE one hundred and twenty-second Summer Exhibition of the Royal Academy contains 2119 works, including Oil Paintings, Water-colours, Miniatures, Etchings, Drawings, and Engravings, Architectural Drawings, and Sculpture.

GALLERY I. [Illustrations, pp. 25-37.]

The first on the line is a small oblong picture, with six figures :—

4, "*The loving-cup*," SEYMOUR LUCAS, A.R.A.

A civic magnate, with scarlet robes and chain of office, possibly the great Lord Mayor of London himself, has been entertaining a party of guests, and after pledging them, he hands the loving-cup first to the honoured guest on his right. The five guests are all elderly gentlemen in the costume of the later Caroline period, with full-bottomed periwigs.

5, "*The hungry messenger*," G. A. STOREY, A.R.A.

A lean-looking messenger, with broad-brimmed hat in his left hand, and black Puritan attire, has brought a letter to a Round-head captain in buff jerkin and top boots (*sketch*, p. 25).

10, "*The House of Prayer*," R. TALBOT KELLY.

Interior of a Moslem mosque, with figures of worshippers.

13, "*Summer chrysanthemums*," H. FANTIN-LATOURE.

14, "*Lilies*," BLANCHE JENKINS (*sketch*, p. 26).

15, "*A summer day*," P. MACGREGOR WILSON.

Two children at play on the sea-shore.

18, "*Dinah Morris preaching in Stonyshire*." A scene from *Adam Bede*. CHARLES GREGORY.

19, "*The cast shoe*," ROBERT W. MACBETH, A.R.A.

A village blacksmith inspecting a horse held by a man in front of a village inn, before which a group of loiterers are assembled, together with some of the people of the house, including a buxom maid-servant with tray. It is the Ferry Inn, "five miles from anywhere and no hurry" (*sketch*, p. 27).

20, "*A daughter of the Ghetto*," LUKE FILDES, R.A.

A dark-eyed, olive-cheeked maiden, in picturesque pink dress and red shawl, carrying a copper pan on each side: a fruit-seller seated at a stall. Life-size, upright picture.

24, "*Homeless*," T. B. KENNINGTON (*sketch*, p. 26).

25, "*The moon is up, and yet it is not night*," SIR J. E. MILLAIS.

This is one of two contributions by this painter. The risen moon gives a silvery tinge to the scene. In the middle distance, on the left, is a clump of firs, while in the foreground, half melting into the semi-darkness, stand a stag and hind (*sketch*, p. 28).

26, "*La Pia de Tolomei*," EDWIN LONG, R.A.

A dark-robed figure, with clasped hands and dreaming eyes, whose slow martyrdom, when imprisoned by a jealous husband in a fever-stricken castle on the Maremma, has been described by Dante. Miss Calhoun sat to the painter (*sketch*, p. 29).

30, "*The Revenge*," JAMES KAY.

31, "*Homewards*," ERNEST A. WATERLOW, A.R.A.

A flock of sheep toiling homewards over heavy sand-hills; an effect of evening glow (*sketch*, p. 30).

32, "*Love locked out*," ANNA LEA MERRITT.

A figure of Cupid barred out by a gold door. A thorny bush trails round the porch of the house (*sketch*, p. 31).

35, "*Roses trémières*," H. FANTIN-LATOURE.

41, "*Rates and taxes*," THOMAS HUNT.

An old gentleman looking intently through his spectacles at an unpleasant paper.

42, "*A Pompeian Bath*," JOHN W. GODWARD.

Girl descending marble steps to bath.

43, "*The White Mill*," DAVID MURRAY.

A stormy autumn day with cumulus clouds; oak and ash trees; white mill in the distance (*sketch*, p. 32).

44, "*Moro Phillips, Esq.*," JULIAN STORY.

In blue dress coat, light brown vest, black knee-breeches and black shoes with buckles. Full length, standing.

45, "*His Honour Judge Hughes, Q.C.*," LOWES DICKINSON.

The author of *Tom Brown's School-Days*.

47, "*Rather shy*," H. WEIGALL.

49, "*On the Riva of the Giudecca*," HENRY WOODS, A.R.A.

A group of Venetian fruit-sellers; woman and girl with basket of pomegranates; houses fronting the water and passers-by.

A companion picture on the other side of the door:—

51, "*In the shade of the Scuola San Rocco*," by the same painter, two girls gossiping and a woman talking with a priest.

56, "*Portrait of Mrs. George Mosenthal*," SOLOMON J. SOLOMON.

A lady in white dress, with a red piece of tapestry behind her.

57, "*Moorland*," C. H. H. MACARTNEY.

A richly-wooded landscape, through which a stream passes.

59, "*The young duchess*," HERBERT SCHMALZ.

67, "*First words of Love*," C. E. PERUGINI.

A young Florentine girl, and a handsome dark-hued youth. Sunshine, and beauteous landscape. Costumes, sixteenth century.

68, "*A placid morning: on the Wye*," H. W. B. DAVIS, R.A.

A hilly landscape with river and trees; cattle at rest.

69, "*Polo*," J. C. DOLLMAN (*sketch*, p. 33).

74, "*Angus Holden, Esq., Mayor of Bradford, 1887*," W. W. OULESS, R.A., in civic robes and insignia, seated at a table.

The centre of the north wall is occupied by—

75, "*Last Night's Disaster*," J. C. HOOK, R.A.

The subsidence of a terrible storm on a sandy coast. The billows of the pale green ocean, dashed with foam, still beat furiously upon the shore. Brilliant sunshine lights up the crests of the nearer waves; black fragments of storm-clouds fly in the upper air before the remnant of the gale.

76, "*All hands shorten sail!*" FRANK BRANGWYN (*sketch*, p. 34).

80, "*Sir Donald A. Smith*," W. W. OULESS, R.A.

81, "*Davy Jones's Locker*," W. L. WYLLIE, A.R.A.

Anemones vivid in colour, and seaweed tangled by the current. Silvery-scaled fish dart through this little forest of weeds; and an octopus, with dull eyes wide open, sits and waits for his prey. A skull is seen, green with long immersion. Looming through the water is the hull of a ship which 'Davy Jones' has claimed as his victim. The great anchor, red with rust, lies close by, its flukes overgrown with trailing sea-plants (*sketch*, p. 35).

87, "*My Lady Dorothy*," JAMES SANT, R.A.

96, "*Among the brambles*," VAL C. PRINSEP, A.R.A.

Two girls gathering blackberries (*sketch*, p. 37).

Other pictures noted are—9, "*The broken pitcher*," C. G. HARDS; 16, "*In hoc signo vinces*," GEORGE M'CULLOCH; 17, "*November on the Helen*," A. F. W. HAYWARD; 36, "*By quiet waters*," JAMES E. GRACE; 38, "*Pepita*," S. A. BUTLER; 54, "*Still-life*," EMILY DUNCAN; 55, "*Sir A. W. Blomfield, A.R.A.*," CHARLES W. FURSE; 85, "*An incident of the Deluge*," L. LESLIE BROOKE; 89, "*Snakes*," ESTELLE D'AVIGDOR; 90, "*The patient and the quacks*," W. WEEKES; 99, "*Near the Lizard*," H. J. WELCH.

GALLERY II. [Illustrations, pp. 38-43.]

The principal picture on the west wall facing the entrance to Gallery II., is Mr. Herkomer's large picture called "Our Village."

The first to note in order of the Catalogue is—

106, "*The little pig went to market*," J. THORBURN ROSS.

108, "*A corner of my garden, Granada, Spain*," FRANK HIND.

109, "*A May-day morning*," E. A. ABBEY.

An eager swain leading his sweetheart along a garden walk. The maiden lags coyly and reluctantly behind, and he seeks to quicken her pace by pulling her arm. Her hair and his hat are wreathed with flowers in honour of the morning. May blossoms gleam over the wall, on which the "cock of the walk" struts and displays his proportions. Costumes, 17th century (*sketch*, p. 38).

115, "*Luxor*," JOSEPH FARQUHARSON.

116, "*After sunset*," ARTHUR TOMSON.

117, "*The Bishop of St. Albans*," W. W. OULESS, R.A.

123, After Waterloo: "*Sauve qui peut!*" ANDREW C. GOW, A.R.A.

Over a road left miry by the rains of the night before, soldiers and officers, foot and horse, vivandière and drummer-boy, flying for life. The rabble of foot-soldiers is driven forward by the rush of the cavalry. The mounted Chasseurs can hardly restrain their horses from trampling the fugitives. Behind them, worn and haggard countenance, is the Emperor Napoleon on a grey horse, which, unguided, carries him along the road to Chaumont. The tall *aide-de-camp* by his side turns and looks into the Emperor's face. Behind, in varied uniforms, follow hussars, carbineers, guards of honour, and mounted artillery (*sketch, p. 39*).

124, "*The Bishop of Durham*," W. B. RICHMOND, A.R.A.

125, "*Returning from the cherry groves, Tokio, Japan*," THEODORE WORES (*sketch, p. 39*).

131, "*The sandy margin of the sea*," B. W. LEADER, A.R.A.

A waste of brown sand (relieved by patches of grass and thistles), which a black and angry sky overshadows. Hills in the background; birds flying to escape the coming storm (*sketch, p. 41*).

137, "*Off St. Ives*," ADRIAN STOKES (*sketch, p. 41*).

138, "*James Hughes, Esq., Mayor of Oxford*," W. CARTER.

141, "*Winter flowers*," ALICE L. HULME.

143, "*Our village*," HUBERT HERKOMER, A.R.A.

An old square-towered, red-tiled country church, with spreading tree in front. Labourers returning from their day's work, groups of villagers and children playing and gossiping in the afterglow of evening, the crescent moon rising overhead (*sketch, p. 42*).

144, "*Sir Edmund Hay-Currie*," JOHN PETTIE, R.A.

145, "*A Sussex ox-team*," ARTHUR LEMON.

150, "*A March gloaming*," J. L. PICKERING.

151, "*How the gossip grew*," F. D. MILLET.

Two young ladies seated at five-o'clock tea; the visitor reading a letter, while the young hostess listens. A picture of delicate colour; costumes of seventeenth century (*sketch, p. 43*).

156, "*Cloud chariots*," W. AUDLEY MACKWORTH.

Reflection of orange-tinted clouds in blue water.

Next is a remarkable portrait of the newly-elected Academician

160, "*E. A. Waterlow, A.R.A.*," L. ALMA-TADEMA, R.A.

161, "*Lingering light*," W. GILBERT FOSTER.

162, "*Wolf and his hobby*," LANCE CALKIN.

The celebrated animal-painter in brown velvet jacket and red tie, with a hawk on his gloved right hand.

166, "*Solitude*," SIR F. LEIGHTON, BART., P.R.A.

A tall white-draped figure seated on a ledge of rock, with craggy background; in front the disturbed water of a mountain tarn.

167, "*Larkspurs*," ANNA JEFFERY.

168, "*Evening*," FRED W. JACKSON.

- 171, "*Portrait of the artist*," MARIE J. NAYLOR.
- 175, { "*A savage place, as holy and enchanted As e'er beneath
a waning moon was haunted By woman waiting for
her demon lover.*"—Coleridge's '*Kubla Khan*.' } HENRY J. STOCK.
- 176, "*Roses*," EDITH JAMES.
- 177, "*Karnac*," JOSEPH FARQUHARSON.
- 181, "*Mrs. James Fison*," ARTHUR S. COPE.
- 182, "*Mignon*," ELIZABETH S. FORBES.
- Other pictures noted are—104, "*Mrs. Edward*," E. PATALANO ;
110, "*The abyss*," J. T. NETTLESHIP (*sketch*, p. 38) ; 111, "*This year
—next year—some time—never !*" H. R. FOULGER ; 118, "*The
Orphan*," GUNNING KING ; 135, "*Forton Creek*," MARTIN SNAPE ;
158, "*Spring time*," W. B. BAIRD ; 159, "*Beside the still waters*,"
L. L. POCKOCK ; 180, "*A summer day*," G. D. CURTIS.

GALLERY III. [Illustrations, pp. 44-66.]

The first important picture in the large gallery is:—

186, "*Onward*," SIR JOHN GILBERT, R.A.

A man in armour on horseback, carrying a banner ; horse and rider against an almost white background of cloud (*sketch*, p. 44).

190, "*Departing day*," PETER GRAHAM, R.A.

Rose-tinted hues of sunset, mingled with cloudy vapours, on crag and moor : peat-gatherers wending home along a stony road in the foreground (*sketch*, p. 45). See also No. 215.

191, "*Lady Berwick*," PHIL R. MORRIS, A.R.A.

194, "*A wind-swept hill*," KENNETH MACKENZIE.

195, "*A smithy*," W. CHRISTIAN SYMONS.

198, "*Hester Fraser Tytler*," G. F. WATTS, R.A. (*sketch*, p. 46).

197, "*Portrait of the Bishop of Chichester*," W. W. OULESS, R.A.

198, "*Mrs. J. A. M'Leod*," JAMES SANT, R.A.

At the head of Gallery III. is hung, for the first time, the work of an "associate."

203, "*The Redemption of Tannhäuser*," FRANK DICKSEE, A.R.A.

Stretched on a bier in the centre lies the body of St. Elizabeth in white draperies, a chaplet of white roses confining her brown hair. Black-stoled, black-cowled monks bear lighted tapers, and ruddy youthful acolytes are grouped around. In front is the kneeling figure of Tannhäuser. The vision of Venus vanishing (seen by him alone), occupies the left of the picture ; to the right are purple hills, and the stems of the pine-trees are touched with glow of sunset (*sketch*, p. 47).

204, "*Alice, daughter of W. R. G. Farmer, Esq.*," J. SANT, R.A.

211, "*Portrait of Mrs. Thewlis Johnson*," HENRY T. WELLS, R.A.

212, "*Pea blossom*," E. J. POYNTER, R.A.

A graceful blonde, carrying a bowl of white sweet pea-flowers, against a rich background of ivy-clad wall (see Mr. Poynter's picture, No. 866, Gallery IX.).

214, "*Mrs. North*," W. W. OULESS, R.A.

215, "*Low tide*," PETER GRAHAM, R.A.

A marine picture ; sea-weed covered rocks ; a boat on the shore.

216, "*Whitehall : January 30, 1649*," ERNEST CROFTS, A.R.A.

The execution of King Charles I. Horse and foot drawn up on three sides of a hollow square ; on the outside a line of mounted Ironsides on black horses ; within, pikemen and musketeers with burning matches. On the scaffold, draped in black cloth at one side, an officer with the death-warrant ; the headsman and his assistant in red, masked, with the axe (*sketch*, p. 49).

224, "*Rus in Urbe*," BRITON RIVIERE, R.A.

A country lad and his collie dog seated together on an office doorstep in a market-town, waiting for the door to open. A wonderful collie ! (*sketch*, p. 50). This is Mr. Briton Riviere's sole contribution ; he refrained (as a hanger) from sending his large new picture of Daniel in the Lions' den.

225, "*The anxious look-out*," T. FAED, R.A.

A fisherman's wife stands with her two children on the sea-shore at early morning, the waves washing up to her feet, anxiously watching the horizon (*sketch*, p. 51).

233, "*A land of fragrance, quietness, and trees and flowers*" (see Keats' "*Hyperion*"), MATTHEW R. CORBETT (*sketch*, p. 52).

234, "*Meeting of the Thame and Isis at Dorchester*," V. COLE, R.A.

235, "*Portraits*," W. Q. ORCHARDSON, R.A.

236, "*Mrs. Gerald Cr  cy Parnell*," W. P. FRITH, R.A. (*sk.*, p. 52).

237, "*Study in red*," W. T. DANNAT.

Life size figure in low-necked red dress, back view, head turned to right, holding red scarf, against red background.

242, "*The Picardy dunes*," H. W. B. DAVIS, R.A. (*sketch*, p. 53).

The two central pictures on this, and the opposite wall, are by the President of the Royal Academy.

243, "*The Bath of Psyche*," SIR F. LEIGHTON, P.R.A.

A marble colonnade in a palace of classic times. The columns are of the purest white, their capitals bright with burnished gold. On marble steps, leading down to the water's edge, stands the undraped figure of Psyche, her figure reflected in the water. A purple curtain hangs in the background ; above it a peep of bright blue sky (*sketch*, p. 54).

Mr. Hook's pictures in this gallery are objects of great interest ; but by special desire of the artist we omit illustrations of them.

249, "*A jib for the new smack*," J. C. HOOK, R.A.

A Cornish summer and calm sea. The ripe corn on the far-off cliffs looks pale, and with the verdure round it harmonizes with the sombre grey of the slate. To the left are the blackish roofs of a group of cottages, with light russet cob walls and red chimney pots. Three "sailor-men" and a sail-maker in blue, black and red, are discussing the right cut of a new jib. On the right is a

young mother in rich dark brown dress, with a big baby in her arms. At the sea's edge some men at work on the new smack, whose black hull contrasts with the sheeny surface of the sea and cosy white of distant clouds.

250, "*Portrait of Lady Garvagh*," EDWIN LONG, R.A.

251, "*Miss Hyacinthe Scott-Kerr*," W. LLEWELLYN.

257, "*Summer-time: Channel Islands*," HENRY MOORE, A.R.A.
Blue foam-crested sea: coast in distance.

258, "*The terrace*," G. D. LESLIE, R.A.

A girl in a blue dress seated on a terrace—evening (*sketch*, p. 55).

265, "*The birth of a Titan*," W. L. WYLLIE, A.R.A.

Launch of a new iron-clad: flags flying.

267, "*Finishing Touches*," J. C. HORSLEY, R.A.

A lady of the eighteenth century *en grande toilette* glancing at herself in a mirror (*sketch*, p. 56).

269, "*Portraits*," CLAUDE CALTHROP.

270, "*The Sculptor*," J. B. BURGESS, R.A.

A group of seventeenth century figures assembled round a sculptor engaged upon a statue of the Virgin and Child (*sketch*, p. 57).

271, "*A glimpse of Loch Katrine: autumn*," JOHN MACWHIRTER, A.R.A.

278, "*La Promessa Sposa*," HENRY WOODS, A.R.A.

A Venetian girl showing her betrothal ring (*sketch*, p. 58).

279, "*Old Sherwood—winter evening*," J. MAC-WHIRTER, A.R.A.

Lurid sunset behind bare trees; deer in foreground.

284, "*Lilla*," HENRY T. WELLS, R.A.

285, "*Highland tramp crossing a headland*," T. FAED, R.A.

A wanderer with his wife and child facing the keen blast as they wend their weary way along the coast (*sketch*, p. 59).

290, "*A morning in October*," T. SIDNEY COOPER, R.A.

291, "*Louis XI*," J. SEYMOUR LUCAS, A.R.A.

An incident related by Philippe de Commynes. The King is seated in a humble cottage interior. A child runs frightened to its mother's skirts for protection, while the husband tends the cauldron containing the dinner for their self-invited guest. The cottage is a contemporary building, studied on the spot. Every article of dress, and furniture, has been copied from miniatures and authorities, in the British Museum (*sketch*, p. 60).

292, "*La belle Américaine*," a portrait, P. R. MORRIS, A.R.A.

294, "*By the Committee boat—Are you ready?*" W. H. BARTLETT.

Four boys ready to plunge (*sketch*, p. 61).

295, "*The monks of Abingdon*," G. D. LESLIE, R.A.

A river landscape, with the old abbey and buildings; monks in a boat, one of them reading.

296, "*Portrait of the painter's wife*," F. GOODALL, R.A.

Three-quarter length, dressed in black and pink.

302, "*The world went very well then!*" J. PETTIE, R.A.

Two girls going down a lane on a bright May morning, with the hawthorns all in bloom, followed by a young farmer with a posy. The costumes are of the last century (*sketch*, p. 62).

303, "*Portrait of Mrs. Thomas Agnew*," LUKE FILDES, R.A.

Mauve dress, white brocade and lace (*sketch*, p. 63).

309, "*A Dutch pedlar*," J. C. HOOK, R.A.

A view of the Dutch Rhine in afternoon light of summer merging into autumn. In the foreground is the landing-place of a ferry where a pedlar with his wife wait for the boat.

310, "*Tragic poetess*," SIR F. LEIGHTON, P.R.A.

The figure in classic costume faces the spectator. Behind the murky sea rolls in heavily, and black storm-clouds fill the sky. A gleam of light rests on the distant water. The picture is low in tone, the draperies are purple, or mulberry, grey, and reddish brown (*sketch*, p. 64).

317, "*Breakfasts for the Porth*," J. C. HOOK, R.A.

A little rocky Cornish cove in the light of early morning. The azure and pale green sea is dashed by the foam. On the beach in front men and women dress fish upon a rock. A group of fish, in various hues of rose, white, buff, grey and green, lie in the foreground. A man rows landward in a boat, whose blackness is a part of the colour-scheme.

318, "*Portrait of Major E. R. Burke*," HUBERT HERKOMER, A.R.A.

324, "*The frigidarium*," L. ALMA-TADEMA, R.A.

Interior of a Roman bath, the foreground a chamber lined with marble of various colours. A lady, with chestnut hair, in rich embroidered robe, has just quitted the bath: her attendant, in white, adjusts a girdle at her waist. On a shelf are her bracelets and amber beads. Background of bathers; brilliant light through an opening in the roof; dark green columns divide the rooms.

326, "*The Pontine Marshes*," MILDRED F. DRAGE.

"Thou hast thy music, too,
While barred clouds bloom the soft dying day,
And touch the stubble plains with rosy hue."

327, "*Hagar*," P. H. CALDERON, R.A.

Hagar, clad in white, alone in the wilderness, crouching against a rock; night approaching (*sketch*, p. 65).

328, "*Garden flowers*," MARCUS STONE, R.A.

White dress, with dark blue ribbon round waist (*sketch*, p. 66).

337, "*Freedom of the Press*," J. B. BURGESS, R.A.

A young priest reading a liberal newspaper to his superior who, with a bulky red sunshade tightly clasped, looks unutterably disgusted. A distant view of Florence forms the background. This is the painter's diploma work.

338, "*On the North Foreland*," W. Q. ORCHARDSON, R.A.

Portrait of the painter's daughter on the edge of the North Foreland cliff, holding on her hat lest it should be blown into the sea by the strong land-breeze (*no photograph received in time*).

Other pictures noted are—**184,** "*Six to one on the rabbit*," W. H. TROOD; **185,** "*The Martyrdom of St. Stephen*," N. H. J. WESTLAKE; **189,** "*Vale Church, Guernsey*," ARTHUR D. YONGE; **210,** "*Bosham*," MOFFAT P. LINDNER; **227,** "*Portrait of a physician*," E. WYLY GRIER; **264,** "*In the South*," LAURENCE SCOTT; **273,** "*Early morning, Cumberland*," CHARLES RICHARDSON; **283,** "*Evening*," A. D. PEPPERCORN; **289,** "*The Stream*," A. D. PEPPERCORN; **307,** "*Mrs. C. van Raalte*," SIDNEY PAGET; **312,** "*The last boat up*," E. A. HUNT; **329,** "*The return from the horsepond*," A. TOMSON; **334,** "*The rescue of Andromeda*," G. M'CULLOCH.

GALLERY IV. [Illustrations, pp. 67-74.]

343, "*Portrait of Lieut.-Gen. Strachey*," LOWES DICKINSON.

344, "*Frances and Mary, daughters of W. H. Langton, Esq.*," J. HANSON WALKER.

345, "*A summer shower*," JOHN BRETT, A.R.A.

Blue sea curling into foam shoreward, background of coast, showery clouds.

346, "*Diva Theodora Imperatrix*," *Empress and Comedian*, VAL C. PRINSEP, A.R.A.

The Empress with rich tiara of jewels, cross over crown, pendant pearls and breastlet, her hand upon a bronze lion, attended by two maids, one holding a screen of peacock's feathers. In the background is the figure of a female saint surrounded by apostles and martyrs (*sketch, p. 67*).

347, "*A farm in the Surrey Hills*," SIR ARTHUR CLAY, BART.

359, "*Portrait of Sir Moses Montefiore*," F. GOODALL, R.A.

Painted in commemoration of his entering his hundredth year.

361, "*Portrait of Mr. Gladstone and his grandson*," SIR J. E. MILLAIS, R.A.

A golden wedding-day gift.

366, "*The Thames from Windsor Castle*," F. GOODALL, R.A.

A wide open view on a summer day of the red roofs of the town, winding river and stretch of meadowland, with Henley Hills on the horizon (*sketch, p. 69*).

367, "*J. C. Stevenson, Esq., M.P.*," W. Q. ORCHARDSON, R.A.

372, "*Hemp agrimony*," J. BUXTON KNIGHT.

384, "*The hills of Morven*," COLIN HUNTER, A.R.A.

Purple mountains, with clouded amber sky reflected in the water (*sketch, p. 70*).

389, "*Portrait of Mrs. Curzon Wyllie*," HENRY T. WELLS, R.A.

In the centre of the wall is—

390, "*The Thames at Greenwich*," VICAT COLE, R.A.

The Park and Hospital, with the old *Dreadnought* lying in the river; busy craft of every kind passing, and a forest of masts. The view is taken from Greenwich Park, looking westward, St. Paul's in the far distance (*sketch*, p. 71).

391, "*Young Britons coursing*," J. M'CLURE HAMILTON.

393, "*Portrait of Edward P. Martin, Esq.*," F. W. TOPHAM.

395, "*Portrait of Mrs. Robert Borwick*," LUKE FILDES, R.A.

396, "*The Puritans' First Winter in New England*," G. H. BOUGHTON, A.R.A.

The Governor had expended all provisions: the starving people are seen watching for the relief ships—a group in the distance on the snow-covered rocks looking seaward (*sketch*, p. 72).

403, "*Miss Evelyn Maud*," P. H. CALDERON, R.A.

411, "*Mrs. Arthur Sassoon*," HUBERT HERKOMER, A.R.A.

412, "*The autumnal moon*," CHARLES W. EATON.

413, "*The waterman's wife*," JOHN R. REID.

421, "*Portrait of a lady in plum-coloured dress—study*," JOHN S. SARGENT.

429, "*The old farm*," FLORENCE A. SALTNER.

A party of haymakers.

437, "*A patient life of unrewarded toil*," G. F. WATTS, R.A.

Old white horse standing near hedge (*sketch*, p. 73).

444, "*Lady Betty*," P. H. CALDERON, R.A.

Fancy portrait of a lady with red-brown hair, in claret-coloured cloak with grey furs (*sketch*, p. 74).

445, "*The shepherd's wife*," T. FAED, R.A.

The drift is at the door, the shepherd's wife, a young sad-faced woman, awaiting his return from the hills, gazing from a cottage-window which is being rapidly snowed up.

Other pictures noted are:—**371**, "*Mamie, daughter of W. Parker, Esq.*," JESSIE MACGREGOR; **378**, "*Blackwaterfoot, Arran*," F. S. RICHARDSON; **407**, "*Drear December*," CHARLES W. EATON; **419**, "*Miss Emily Grant*," ALICE GRANT; **425**, "*Evening sunlight*," E. FORBES-ROBERTSON; **427**, "*Kingsbury Churchyard*," BEATRICE GIBBS; **438**, "*Morning—Phyllis*," C. BAUERLE; **430**, "*Fireside fancies*," IDA R. TAYLER; **436**, "*Miss Shaw Lefevre*," G. P. JACOMB-HOOD.

GALLERY V. [Illustrations, pp. 75–80.]

449, "*The Countess of Yarborough*," W. B. RICHMOND, A.R.A.
Light drapery over yellow brocaded dress.

451, "*James A. Gye, son of Percy Gye, Esq.*," JAMES SANT, R.A.

452, "*Puss at bay*," confronted by five dogs, WALTER HUNT.

457, "Harvest festival in a Cornish fishing village," W. B. FORTESCUE.

Men, women, and children, singing a harvest-song of praise.

458, "Where sea and river meet," B. W. LEADER, A.R.A.

463, "Portrait of Sir Oscar Clayton," F. GOODALL, R.A.

465, "The Piping Fisher-boy," J. SWAN. Note this little picture.

467, "Portrait of a lady," LUKE FILDES, R.A.

Full length, standing, black dress, with white lace.

470, "Conversion of St. Hubert," ARTHUR LEMON (*sketch, p. 75*).

471, "The late James Lorimer, LL.D.," J. H. LORIMER.

472, "Echoes of a far-off storm," JOHN BRETT, A.R.A. (*sk., p. 76*).

473, "Sir Edwin Arnold, K.C.S.I.," JAMES ARCHER.

479, "Scandal," H. H. CAUTY. Group of peasants gossiping.

482, "A mountain homestead," GEORGE E. COOK.

486, "Mrs. M'Corquodale and children," EDWIN LONG, R.A.

487, "A Summer Night," ALBERT MOORE.

In the alcove of an Eastern palace by the sea, with couches of deep orange, heaped with pillows, five women in various recumbent attitudes are seen asleep, or disrobing for rest. The couches are raised a step or two above the floor, which is carpeted with blue, and the coverlets and draperies are of a pale yellow (*no sketch or photograph received*).

494, "The valley of the Suir, Co. Waterford," WILLIAM PYE.

499, "An episode of the Deluge," HERBERT J. DRAPER.

501, "Yarmouth, Isle of Wight," HENRY MOORE, A.R.A.

A small landscape in the marshes.

502, "Portrait of Miss Vlasto," HUBERT HERKOMER, A.R.A.

Three-quarter length in yellow dress, with flowers in a vase.

507, "Oliver Twist walks to London," JAMES SANT, R.A.

Oliver has started on his seventy mile tramp. Grey mist on the common, a shepherd carefully collecting his flock (*sketch, p. 78*).

508, "Portrait of Earl Granville," DANIEL A. WEHRSCHMIDT.

In black, wearing the blue ribbon and insignia of the Order of the Garter.

509, "Westleton Moor," EDWARD T. LINGWOOD.

View on a common, with gorse and sheep.

512, "A doubtful 'Strad,'" CHARLES SETON.

Two gentlemen amateurs in the costume of the eighteenth century, with knee-breeches and wigs, trying fiddles. The virtuoso, who is seated, is examining critically, and somewhat suspiciously, a violin attributed by his companion to the famous Straduarus.

513, "Harlyn Bay," JOHN BRETT, A.R.A. (*sketch, p. 79*).

519, "Paris and C'enone," G. A. STOREY.

Seated by a marble fountain (*sketch, p. 80*).

Other pictures noted are :—**450**, "*San Felice, Circeo*," MILDRED F. DRAGE; **453**, "*G. Howard Vyse*," A. DAMPIER MAY; **460**, "*Le Matin*," FREKE FIELD; **478**, "*Miss Florence Orr*," W. C. S. HUTTON; **480**, "*A summer evening*," A. FREW; **481**, "*December in Wales*," FRED. W. JACKSON; **503**, "*Brown October*," WILLIAM MACBRIDE; **516**, "*The shadow of a vow*," ALFRED HITCHENS; **521**, "*A misty morning*," E. P. BUCKNALL.

GALLERY VI. [Illustrations, pp. 81–91.]

526, "*Peg Woffington criticised in the place of her portrait*," GERTRUDE HOMAN.

The figures represented are—Kitty Clive, Colley Cibber and Quin, Snarl, Soaper and Triplet, from the play of "*Masks and Faces*." The actress's face appears through the canvas of her portrait on the easel.

527, "*A quiet spot*," FRANK E. COX.

540, "*Viaticum*," JULIUS M. PRICE (*sketch*, p. 83).

544, "*Storm brewing, over sea*," H. MOORE, A.R.A. (*sk.*, p. 84).

In the centre of the sixth gallery is—

551, "*The Death of Cleopatra*," HON. JOHN COLLIER.

The canvas, thirteen feet in height, is chiefly occupied by two colossal statues in black granite. Cleopatra's figure is in white. Charmian attends her. Iras lies dead on the marble steps (*sketch*, p. 85).

554, "*Lucerne*," ARTHUR T. NOWELL.

Brilliant pink glow on lake and sky.

562, "*My heart's in the Highlands*," J. FARQUHARSON (*sk.*, p. 87).

574, "*A doubtful rival*," F. W. W. TOPHAM.

581, "*Ups and downs*," JOHN WHITE (*sketch*, p. 89).

598, "*Coast of Capri*," E. BLOUNT SMITH.

599, "*An unrecorded coronation: Inchmahome (Isle of Rest)*, A.D. 1548, C. MARTIN HARDIE.

Black-stoled and hooded nun, with a group of five girls in white, one of them with a coronal of white hawthorn.

607, "*The biter bit*," SAMUEL J. CARTER.

A badger retaliating on a ferocious dog.

610, "*A morning meal*," W. R. SYMONDS (*sketch*, p. 90).

614, "*Lioness defending her cubs*," JOHN M. SWAN.

A large picture of a lioness with open jaws, protecting her cubs from hunters; dark murky background (*no sketch received*).

615, "*A meisje of Marken, Zuyder Zee*," ELLA M. BEDFORD.

619, "*Summer seas, Cornwall*," HARRY MUSGRAVE.

626, "*Who takes the cake?*" FANNIE MOODY.

Four dogs wistfully surveying a cut cake on a tea-table.

631, "*From southern seas*," HORACE FISHER.

Women listening to a sailor's story of adventure.

637, "*Plunder*," FRED ROE.

639, "*A silvery morning on the Devon coast*," A. PRIESTMAN.

644, "*Where the Stour and Avon meet*," FRED G. COTMAN.

645, "*Benighted*," F. FROLICH.

Other pictures noted are—533, "*At the stile*," W. F. HULK; 535, "*Sandalphon*," G. HOMAN; 548, "*Music*," R. E. ARNOLD; 549, "*Pont de Laredo, Spain*," J. FRASER; 559, "*From Ecclesbourne Glen*," N. H. J. WESTLAKE; 560, "*Defeated*," ESTELLE D'AVIGDOR; 580, "*Sweethearts*," C. BURTON BARBER (*sketch*, p. 88); 584, "*Windsor Castle*," W. FITZ; 617, "*Prayer*," E. KING; 636, "*Loch of the Lowes*," S. R. CADOGAN; 641, "*Coast of Holland*," W. E. NORTON; 690, "*The story of Griselda*," FREDERICK VIGER (*sketch*, p. 96).

GALLERY VII. [Illustrations, pp. 92–102.]

650, "*The wee schooner*," JOHN R. REID.

Fishermen's children playing with toy boat on the beach. Deep blue sea.

651, "*Roses*," H. FANTIN-LATOIR.

652, "*Mrs. K.*," JOHN S. SARGENT.

Full length, standing. Deep green grass and shrubs.

658, "*Resurgam*," HAROLD SWANWICK (*sketch*, p. 92).

662, "*The incoming tide*," RICHARD WANE.

659, "*Corrie village, Arran, N.B.*," ALFRED H. COOPER.

685, "*In the month of Mary*," FRANK W. TOPHAM.

A May communion; a sister in slate-coloured robe, questioned by two young girls, a blonde and brunette; other communicants stand by, one holding a bunch of flowers. In the distance blue sky and water, accentuated by a gleam of red in the headdress of a figure in the background (*sketch*, p. 92).

684, "*The sacred lake, Karnac*," THE EARL OF CARLISLE.

686, "*The late Bishop Lightfoot*," W. B. RICHMOND, A.R.A.

672, "*The silent evening hour*," B. W. LEADER, A. (*sketch*, p. 93).

673, "*Portrait of Charles Randell, Esq.*," F. GOODALL, R.A.

678, "*Un lavabo*," JEAN GEOFFROY.

Interior of a preparatory school for children.

679, "*The bridge at Gretz*," J. LAVERY.

680, "*A southerly wind and a cloudy sky*," J. BUXTON KNIGHT.
Grey sky, yellow bracken, and red coats (*sketch*, p. 94).

681, "*At break of day*," WALTER SCHRÖDER. Girl with sheep.

687, "*The last light*," C. E. JOHNSON (*sketch*, p. 95).

689, "*Portrait of Colonel Saunderson, M.P.*," EDWIN LONG, R.A.

694, "*Master Gorden Ness*," COLIN HUNTER, A.R.A.

695, "*Highlands and islands*," KEELEY HALSWELLE (*sk.*, p. 97).
Rainbow over small islanded lake; background of mountains

699, "*A gem worth polishing*," CLAUDE CALTHROP.

A cottage interior. An old gentleman seated, listening with kindly and critical attention to a youthful fiddler, whose precocious genius has awakened the hopes and fears of his mother, who is anxiously watching by the window for her visitor's verdict (*sketch*, p. 98).

702, "*Portrait of Miss Fanny Metcalfe*," J. B. BURGESS, R.A.

706, "*Pulling turnips in Yorkshire: a November afternoon*," M. RAPHAEL JONES.

708, "*Mount Etna, from the Greek Theatre, Taormina*," JOHN MACWHIRTER, A.R.A.

Blue bay, smoking mountain and ruins (*sketch*, p. 100).

712, "*Portrait of the painter's wife*," T. BLAKE WIRGMAN.

715, "*A bend of the Avon*," ALFRED PARSONS.

Landscape near Stratford, seen upon a day when the moisture from clouds, coming up rapidly from the south, renders everything distinct and full of colour (*sketch*, p. 99).

716, "*Portrait of W. Cuthbert Quilter, Esq., M.P.*," HUBERT HERKOMER, A.R.A.

719, "*Dawn*," S. E. WALLER.

Morning after a ball: long shadows on the grass and fern covered with gossamer. In the distance carriages depart from the hall door: a girl in white ball dress, standing on the terrace steps, gives a rose to a man in scarlet in the foreground, who stretches from his black horse to receive it (*sketch*, p. 101).

721, "*The last dance*," J. HAYNES WILLIAMS (*sketch*, p. 102).

723, "*A turnip-field, Norfolk*," JOHN H. INSKIP.

726, "*Undine*," RUDOLPH LEHMANN (*sketch*, p. 102).

Other pictures noted are—**662**, "*The incoming tide*," R. WANE; **675**, "*Golden pippins*," W. STRUTT (*sketch*, p. 94); **677**, "*The smuggler's wife*," P. MACNAB; **682**, "*A warrior*," L. BOGLE (*sketch*, p. 96); **684**, "*The dawn of day on the Essex coast*," W. G. BUXTON; **686**, "*A vintage*," T. M. ROOKE; **692**, "*The lake*," A. D. PEPPERCORN; **701**, "*Golden autumn*," G. N. LANGLANDS; **731**, "*Gudbrand Vigfusson, Ph.D.*," H. M. PAGET.

GALLERY VIII. [Illustrations, pp. 103-114.]

735, "*A Venetian fruit-seller*," L. MALEMPRÉ.

736, "*Not forgotten*," GWILT JOLLEY (*sketch*, p. 103).

737, "*Perseus and Andromeda*," BRYAN HOOK (*sketch*, p. 103).

741, "*Convalescence*," J. WALTER WEST.

743, "*Love's stratagem*," HEYWOOD HARDY.

A lady on horseback, handing a note to her lover, while two male riders ahead are engaged in conversation; huntsman and dogs in the background (*sketch*, p. 104).

749, "*The haunt of coot and hern*," CHARLES G. MORRIS.

750, "*Tulip culture*," GEORGE HITCHCOCK.

A woman walking among beds of tulips—red, white, yellow, pink and purple.

751, "*The music of the eager pack*," JOHN CHARLTON.

Hounds on the scent (*sketch*, p. 106).

757, "*La Sposa*," S. MELTON FISHER (*sketch*, p. 106).

758, "*The last blessing*," CHEVALLIER TAYLER.

An Irish priest raising a crucifix over the bed of a dying boy, before which his parents kneel devoutly (*sketch*, p. 107).

759, "*By the Linn Pool*," ROBERT NOBLE.

767, "*On the road to the Pyramids, bargaining for a ride*," WALTER C. HORSLEY (*sketch*, p. 108).

769, "*The jester's story*," LASLETT J. POTT.

A fool in motley seated on a table, telling a merry tale to three young ladies, while an elderly dame endeavours more or less successfully to preserve a grave and rigid demeanour (*sk.* p. 108).

773, "*A rebel*," J. WATSON NICOL.

A Jacobite rebel brought by red-coated Hanoverian soldiers before their captain to be tried by court-martial.

774, "*How Lisa loved the King*," E. BLAIR LEIGHTON.

A story from Boccaccio. Lisa lying on a couch in her balcony, her parents on either side. On the steps which lead from the interior is Minuccio, the king's favourite singer. Palermo is visible below between the balcony pillars (*sketch*, p. 109).

778, "*C'est l'Empereur !*" HUGH DE T. GLAZEBROOK.

A sentinel in the army of the great Napoleon having fallen asleep while on duty, woke up and found the Emperor had mounted guard in his place. "I am lost," he cried, "it is the Emperor!"

780, "*A ford on the Wye*," H. W. B. DAVIS, R.A. (*sketch*, p. 110).

782, "*Portrait of Mrs. Phipps Eyre*," F. GOODALL, R.A.

793, "*The twenty-ninth of May*," CHARLES W. BARTLETT.

A party of Royalists carousing; two sombrely-dressed Puritans pass by the group (one of them reading from a Bible) and excite smiles and derisive cheers from assembled roysterers (*sk.*, p. 111).

794, "*A rifle-match, Dunnottar*," E. CROWE, A.R.A. (*sk.*, p. 112).

799, "*A Greek girl*," HENRY D. CHADWICK.

800, "*Mrs. Edward Greaves*," SEYMOUR LUCAS, A.R.A.

804, "*The young squire*," JOHN R. REID (*sketch*, p. 114).

805, "*A Worcestershire hop-garden*," WALTER URWICK.

Large quiet landscape with hop-pickers at work; an interesting picture by this artist.

806, "*A portrait*," P. R. MORRIS, A.R.A.

812, "*In the garden of hollyhocks*," GEORGE CARLINE.

814, "*An intruder*," N. A. LORAIN.

A dog has found his way into a pigstye.

819, "*In the gardens, Blickling Hall*," H. RANDOLPH ROSE.

820, "*Cleopatra*," W. H. MARGETSON (*sketch*, p. 113).

The queen of Egypt with her maidens preparing for her last act. The basket of figs with the aspicks hidden in them lies on the marble floor, on to which one of the snakes has escaped.

Other pictures noted are—738, "*Daughter of J. Heath, Esq.*," HUGH DE T. GLAZEBROOK (*sketch*, p. 104); 760, "*An orchard in February, Kent*," R. W. A. ROUSE; 785, "*The angler's haunt*," BESSIE NICHOL; 788, "*Bathers*," JAMES MOORE; 823, "*Russian peasant*," H. VOS.

GALLERY IX. [Illustrations, pp. 115–117.]

This Gallery contains 163 paintings, chiefly of cabinet size. Amongst them are:—

827, "*What shall I sing?*" F. MARKHAM SKIPWORTH.

A fair-haired girl seated at a piano in dainty sea-green dress,

833, "*Noli me tangere*," N. H. J. WESTLAKE.

841, "*Christmas roses*," MINNIE J. SHUBROOK.

842, "*Bathers*," EDWARD STOTT (*sketch*, p. 115).

847, "*The Sonnet*," W. H. MARGETSON.

851, "*The old miniature*," DORA NOYES.

856, "*Sheep-dipping in the Fens*," ROBERT W. MACBETH, A.R.A.

862, "*Approach of a 'Silent Death'*," HERBERT C. SHEPPARD.

North Sea fishermen call screw steamers "Silent Deaths," from their noiseless approach and the great number of lives lost through fishing-boats being run down by them.

863, "*A summer noon*," T. SIDNEY COOPER, R.A.

866, "*On the Temple steps*," E. J. POYNTER, R.A.

A young girl seated on the balustrade of a marble stairway leading to a temple, with fruit for sale. The purple garment (she has thrown off), the pink oleander, the grey green cypresses, and the rich red of a sliced melon and the scarlet fan give colour to the work: in the background is the blue sea and mountains (*sketch*, p. 116).

869, "*A summer evening*," T. SIDNEY COOPER, R.A.

Two companion pictures.

875, "*In summer-time*," DAVID MURRAY.

877, "*Venetian market-boat*," HILDA MONTALBA (*sketch*, p. 115).

878, "*Charles Bell Keatley, F.R.C.S.*," S. LUCAS, A.R.A.

879, "*Henri Rochefort*," JAN VAN BEERS.

The famous French Communist, his hair now turned grey. One of two very interesting pictures by this artist (see No. 886).

880, "*Down*," G. G. KILBURNE, JUN.

A huntsman who has fallen from his horse.

886, "*A smile*," JAN VAN BEERS.

887, "*A showery day*," R. MEYERHEIM.

- 890, "*Lava me ab iniquitate mea!*" ANTONIO LONZA.
A monk opening a bottle of wine.
- 891, "*Curiosity*," G. SHERWOOD HUNTER.
- 895, "*Washing-day: Newlyn*," HUGH L. NORRIS.
- 898, "*A choice morsel*," W. B. BAIRD.
- 900, "*Portrait of Mrs. Ralph Sneyd*," L. ALMA-TADEMA, R.A.
In black dress with white stripes.
- 906, "*The plummy race, retiring from the downs*," M. R. JONES.
A flock of geese seeking shelter from a storm.
- 908, "*The conquering hero*," MARIE SEYMOUR-LUCAS.
- 912, "*Winding wool*," J. H. LORIMER.
- 917, "*Tête d'ange*," EMILE WAUTERS.
Head of a child looking up.
- 920, "*Yellow and white poppies*," ANNIE S. MILES.
- 927, "*The end of the winter*," SIGVARD HANSEN.
- 934, "*In the fields near Hampstead*," C. E. STIFFE.
- 937, "*Friends or foes?*" ERNEST A. WATERLOW, A.R.A.
A mother persuading her child to pass a flock of geese (*sk.*, p. 117).
- 945, "*The shadows of departing day*," E. A. ROWE.
- 946, "*Water-lilies*," HENRY LE JEUNE, A.R.A.
- 951, "*Thistle finches*," BRYAN HOOK.
- 952, "*A hopeless suit*," C. HAIGH WOOD.
Girl in pink rejecting a lover's addresses.
- 955, "*Winter*," CLAUDE HAYES.
- 958, "*There beside the moaning sea*," E. A. ROWE.
- 961, "*Fruiterer's shop*," E. EDGINGTON-WILLIAMS.
- 962, "*Mist off the sea*," JOHN BRETT, A.R.A.
- 972, "*Fresh from the altar*," JESSICA HAYLLAR.
A young bride receiving the congratulations of her friends on returning from the church.
- 973, "*Barnaby Rudge and his mother*," HENRY R. STEER.
A scene from Charles Dickens's novel. Chigwell churchyard.

GALLERY X. [Illustrations, pp. 118-125.]

- 992, "*Juliet Capulet and Friar Lawrence*," THEODORE WORES.

"*Juliet*. Oh, shut the door; and when thou hast done so,
Come weep with me; past hope, past cure, past help!"

Next on the line is a picture by the painter of the "*Roll Call*."

- 993, "*Evicted*," LADY BUTLER.

In a wild mountainous region an Irish peasant-woman stands amidst the ruins of her cabin in flames. Constabulary and crowd retiring in the distance (*sketch*, p. 118).

- 997, "*Digging out the otter*," J. S. NOBLE (*sketch*, p. 118).

- 1001, "*Ruth, daughter of C. A. Cripps, Esq., Q.C.*," ALICE GRANT.

1003, "*Portrait of W. G. Grace Esq.*," H. H. EMMERSON.

The celebrated cricketer, in full costume, with bat, at the wicket.

1004, "*Casualties in the hunting-field*," T. SIDNEY COOPER, R.A.

A red-coated huntsman, whose horse has made a gap in some wooden palings; others pursuing. Flock of sheep flying (*sketch*, p. 119). One of four pictures by a painter eighty-seven years of age.

1005, "*Væ victis! sack of Morocco*," ARTHUR HACKER.

The scene is the open courtyard of a Moorish palace, its tessellated pavement covered with the spoils of war. On the ground are women and children; around are stately figures of Moorish warriors, Arabs and Soudanese, in white. Beyond is the approach to the palace, its white front against deep blue sky (*sketch*, p. 120).

1006, "*Henry James, Esq.*," ANNA LEA MERRITT.

1012, "*Home-brewed*," W. DENDY SADLER.

Three old gentlemen stand at the door of a timber-fronted, red-tiled inn; the host has brought out glasses of ale to them. An old beau, with long fawn-coloured coat, satin-worked white vest, dark green tight-fitting trousers and tall white beaver hat, holds up his glass to test the brightness of the liquor.

1019, "*Evening celebration*," JOHN DA COSTA.

1022, "*Poor Jack*," P. R. MORRIS, A.R.A.

A drowned sailor carried along the beach on the shoulders of his comrades (*sketch*, p. 121).

1027, "*Local news*," JAMES HAYLLAR.

A boy reading to a family group outside a rustic cottage.

1028, "*The Ninth of November*," WILLIAM LOGSDAIL.

On a canvas of 9 ft. 6 in. by 6 ft. 6 in. The great civic procession just after starting from the Mansion House. Three footmen precede the Lord Mayor's carriage, in blue and gold coats, white breeches, and pink silk stockings. Behind is the gilded coach, and after, come the hussars. The crowd is made up of many well-known types, the soldier, the shop girl, the shoeblack, the *gamin*, and the city clerk, old women and young children all jostling each other. Above is the Bank, and on the right the colonnade of the Exchange. The effect is that of a wet day. Among the crowd are personal friends of the painter, including Mr. Waterhouse and Mr. Wolf.

1034, "*The hunting morn*," W. DENDY SADLER.

A party of red-coated foxhunters seated at breakfast in a red-tiled inn parlour, among them a parson in more sombre clerical attire. A young lady presides over the tea equipage. Blue Worcester cups furnish the table, covered with a spotless cloth, the cheese rests in its old mahogany cradle, and a tempting ham provokes the appetite (*sketch*, p. 122).

1041, "*There's Rue for You*," HENRIETTA RAE.

Ophelia entering after the stormy interview between Laertes and the King, offering rue to the Queen (*sketch*, p. 122).

1042, "*Three miles to the fair*," CLAUDE HAYES.

A gipsy party wading along a heavy road through the snow.

1043, "*An unwilling partner*," ARTHUR J. ELSLEY.

A little girl teaching a dog to dance (*sketch*, p. 123).

1045, "*The old mill*," ROBERT COLLINSON.

1047, "*Chagford Mill*," E. P. BUCKNALL.

1049, "*Vashti deposed*," ERNEST NORMAND.

A beautiful dusky-faced woman writhing in anger on her couch, a black slave crouches beside her; the king outside the door takes a last look back at her. The dull blue of her robe, and red and gold draperies, are blended with gold vessels, fruit, &c. (*sk.*, p. 124).

1050, "*A genuine Stradivarius*," WALTER GAY.

Two elderly amateurs inspecting a violin by the great maker.

1051, "*Drifting with the tide, Venice*," R. W. CURTIS.

1061, "*Portrait of Crompton Roberts, Esq.*," P. R. MORRIS, A.R.A.

1062, "*Scandal*," EUGÈNE DE BLAAS.

Venetian interior. Three girls at work, watched by a man.

1063, "*Hippolyta*," SOLOMON J. SOLOMON.

Hercules wrenching the girdle from the Queen (*sketch*, p. 125).

1067, "*An April morning*," DAVID FARQUHARSON.

Horses going to the fields.

Other pictures noted are—990, "*Away*," R. C. W. BUNNY; 998, "*Portrait study*," H. J. STOCK; 1002, "*The harvest hymn*," H. H. EMERSON; 1011, "*Landscape*," M. LOGSDAIL; 1016, "*Waiting for the train*," J. H. F. BACON; 1024, "*Chair of Idris*," C. M. GERE; 1030, "*A Yorkshire moor*," R. HARTLEY; 1048, "*Fachauerin*," S. A. BUTLER; 1069, "*Mrs. St. John Mildmay*," H. A. OLIVIER.

GALLERY XI. [Illustrations, pp. 126-134.]

1076, "*Perseus and Andromeda*," HENRY S. TUKE (*sketch*, p. 126).

1077, "*War's alarms*," E. B. STANLEY MONTEFIORE.

1082, "*Flora*," ALFRED C. WEATHERSTONE.

1084, "*The brook*," WILLIAM F. HULK.

1086, "*The last of the light*," T. H. M'LACHLAN.

1089, "*John Anderson, my jo, John*," E. E. SIMMONS (*sk.*, p. 128).

1090, "*The Young Wheat*," DAVID MURRAY.

Expanse of land and sky, with row of blossoming fruit-trees; an old man in smock frock and child in foreground, weeding the young wheat, just beginning to hide the furrows (*sketch*, p. 127).

1091, "*Thomas Brooks, Esq., of Whetton*," ARTHUR S. COPE.

1099, "*Sir Raylton Dixon*," JOHN PETTIE, R.A. In red coat.

1103, "*The early life of John Bunyan*," GODFREY C. HINDLEY.

The youthful Bunyan and his comely young wife reading a pious book.

- 1104, "*October glow*," ALFRED EAST (*sketch*, p. 129).
 1109, "*Première scène du 'Rheingold'*" H. FANTIN-LATOURE.
 1113, "*The ferry*," WALTER OSBORNE (*sketch*, p. 129).
 1115, "*'Twixt life and death*," T. C. GOTCH (*sketch*, p. 130).
 1117, "*The cup that cheers*," JOSEPH CLARK (*sketch*, p. 130).
 1125, "*Wanderers*," V. DE VILLE.
 1127, "*The waning of the day*," GUNNING KING.
 1129, "*Luxor*," JOSEPH FARQUHARSON.
 1133, "*A Summer day*," FRANCIS H. NEWBERY.
 1136, "*A little scrub*," MADELAINE IRWIN.
 1138, "*The painter's daughter*," J. HANSON WALKER.
 1140, "*A Roman holiday*," F. MARKHAM SKIPWORTH.

In a box at a Roman amphitheatre an auburn-haired girl in pale pink and buff drapery, with golden armlets and fillet, looks coldly on, while a dark girl turns away with horror.

- 1141, "*The morning breeze*," DAVID FARQUHARSON.
 Early morning, Dordrecht, with hay boats on river (*sketch*, p. 131).
 1146, "*By order of the Court*," STANHOPE A. FORBES.
 Sale of household goods in a country home (*sketch*, p. 132).
 1147, "*The rescue*," C. NAPIER HEMY.
 1160, "*Circe*," ERNEST SPENCE.
 1166, "*The witches' dance*," G. P. JACOMB-HOOD.

Group of half-draped figures on a hill side in strong moonlight.

Other pictures noted are—1073, "*Olive, daughter of F. Watt, Esq.*," B. M. HEWITT; 1081, "*Daffodils*," CHARLES LUTYENS; 1083, "*End of a storm: California*," J. H. LEWIS; 1092, "*La Coupée, Serk*," W. A. TOPLIS; 1100, "*Green marshes, Suffolk*," W. BELGRAVE; 1105, "*Miss E. Miller Cooke*," JOHN COOKE; 1110, "*Crossing the bar*," W. WILSON; 1126, "*The close of day*," V. DE VILLE; 1132, "*Portrait of E. G. H.*," A. E. GYNGELL; 1143, "*God's acre*," JOHN H. INSKIP; 1151, "*Harvest time*," E. H. PENNELL; 1163, "*Peonies*," EMILY DUNCAN; 1169, "*In Croyland Wash*," MARGARET A. SHEFFIELD.

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SCULPTURE. Nos. 1944-1972. [Illustrations, pp. 135-140.]

ILLUSTRATIONS.

GALLERY I.



No. 5. "*The hungry messenger.*" G. A. STOREY, A. 27 x 27.



42 X 28.

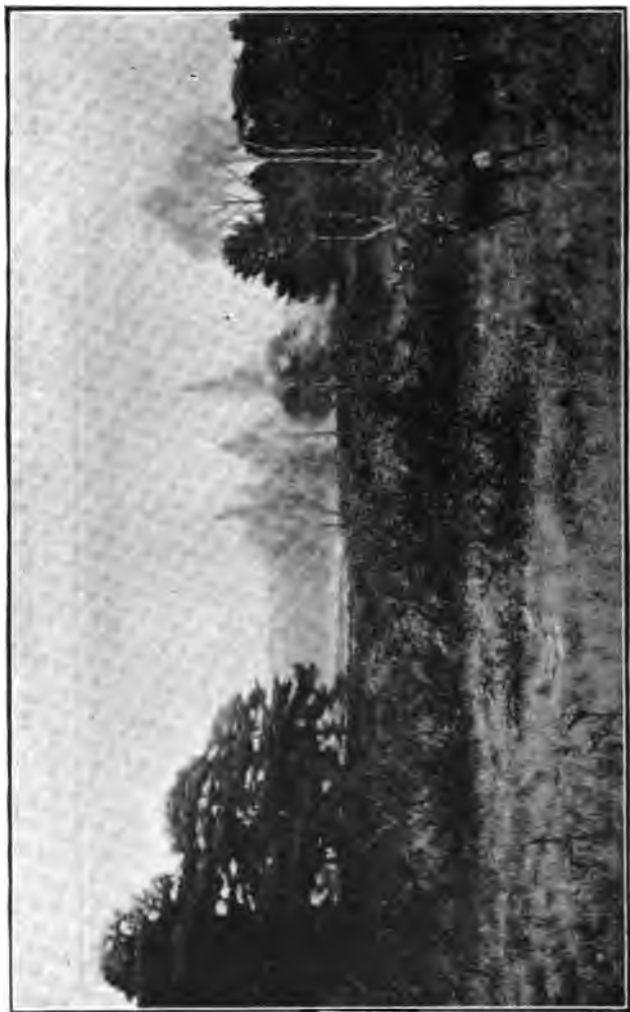
No. 14. "*Lilies.*" BLANCHE JENKINS.No. 24. "*Homeless.*" T. B. KENNINGTON.

65 X 59

Digitized by Google



No. 19. "*The cast shoe.*" ROBERT W. MACBETH, A.
33 X 54
(Purchased by the President and Council of the Royal Academy under the terms of the Chantry Bequest.)



No. 25. *"The moon is up, and yet it is not night."* SIR J. E. MILLAIS, Bart., R.A.



No. 26. "*La pia de' Tolomei*."—Dante's '*Purgatorio*,' end of Book V.
EDWIN LONG, R.A.



No. 31. "Homeward." ERNEST A. WATERLOW, A.

35 X 60.



No. 32. "*Love locked out.*" ANNA LEA MERRITT.

45 X 25.



No. 37. "*A winter ev.*" J. T. WATTS.

Digitized by Google 36 X 54.



No. 43. "*The white mill.*" DAVID MURRAY.

40 X 60.



No. 64. "*A September afternoon.*" ELWARD W. WAITE.

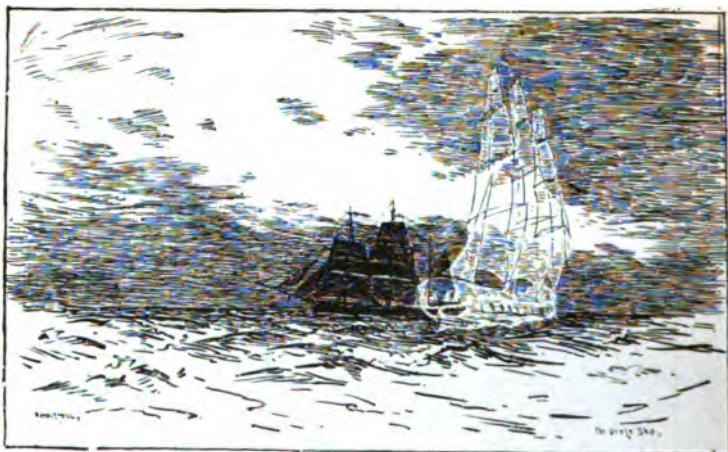
40 X 60.



31 X 57.

No. 68. "Polo." J. C. DOLLMAN.

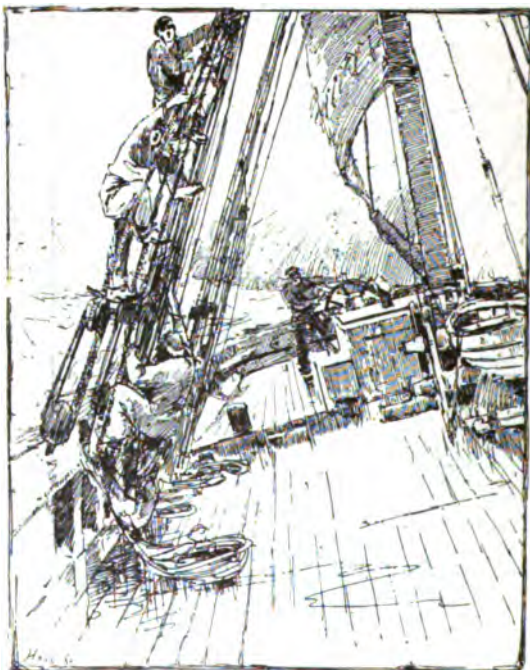
(An engraving of this picture will be published by Mr. J. P. Menden, the owner of the copyright.)



No. 70. "*The death ship.*" W. AYERST INGRAM.

36 X 54.

"Harbinger of death, the spectre ship
Shall hopeless sail for all eternity."



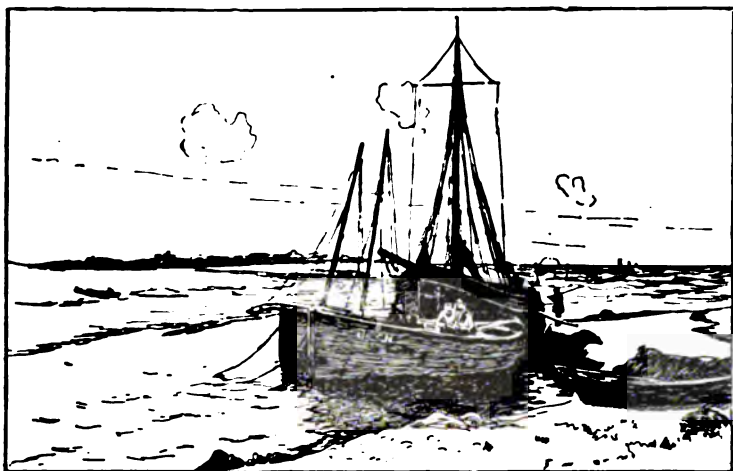
No. 78. "*All hands shorten sail!*" FRANK BRANGWYN.

72 X 60.



40 X 53.

No. 81 "Davy Jones's Locker." W. L. WYLLIE, A.R.A.



No. 83. "*When the tide comes rolling in.*" ROBERT W. ALLAN. ^{36 X 54}



No. 94. "*Duke.*" THOMAS G. COOPER. ^{17 X 29}



No. 98. "*Among the brambles.*" VAL C. PRINSEP, A.R.A. ^{36 X 29}

GALLERY II.



No. 110. "*The abyss.*" J. T. NETTLESHIP. 72 X 48.



No. 109. "*A May-day morning.*" E. A. ABBEY. 42 X 67.



No. 122. *After Waterloo: "Sauve qui peut!"* ANDREW C. GOW, A.R.A. 48 x 65.

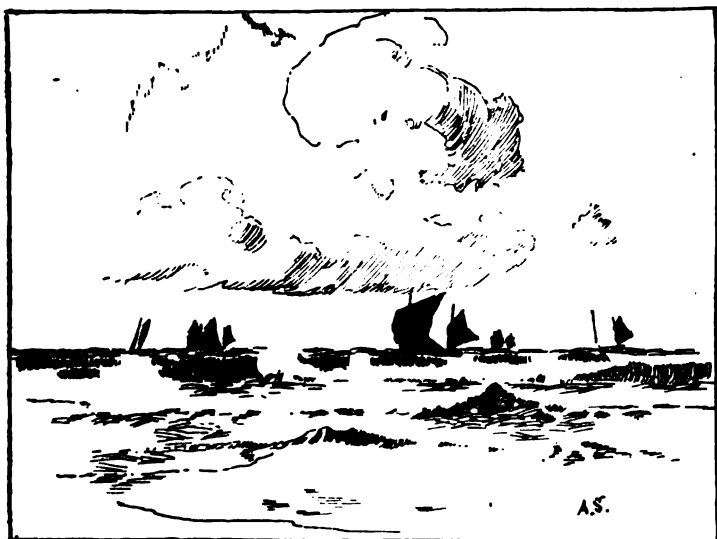


No. 125. *"Returning from the cherry groves, Tokio, Japan."* 45 x 33. THEODORE WORES.



48 X 70.

No. 131. "*The sandy margin of the sea.*" B. W. LEADER, A.R.A.



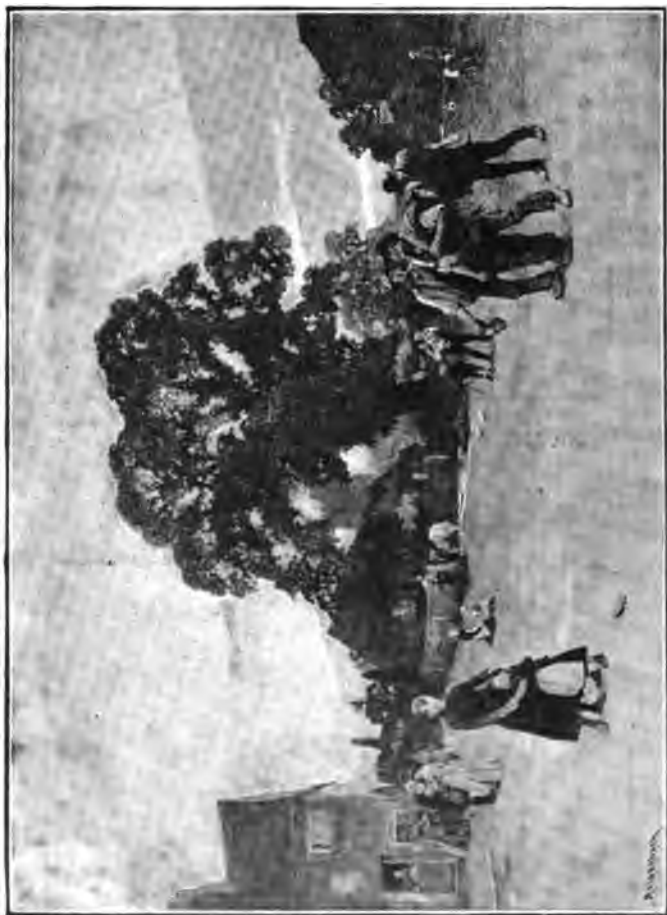
No. 137. "*Of St. Ives.*" ADRIAN STOKES.

40 X 50.



No. 140. "*Summer twilight, Isle of Arran.*" WELLWOOD RATTRAY.

44 X 60



68 x 92.

No. 143. "Our Village." HUBERT HERKOMER, A.R.A.



34 x 60

F No. 161. "How the gossip grew." F. D. MILLET.

(An etching of this picture will be published by Mr. Dumithorne, the owner of the copyright.)

GALLERY III.

No. 186. "*Onward.*" SIR JOHN GILBERT, R.A.

59 X 47



48 x 74

No. 190, "Departing day," PETER GRAHAM, R.A.

"The mist-robed mountain-tops,
Crown'd with the glory of the setting sun."

(The copyright of this picture is the property of Messrs. Thomas Agnew and Sons.)



No. 194. "*A wind-swept hill.*" KENNETH MACKENZIE.

48" X 72.



No. 196. "*Hester Fraser Tytler.*" G. F. WATTS, R.A.

25 X 20.



No. 903. "*The redemption of Tannhäuser.*" FRANK DICKSEE, A.R.A.
4 ft. 8 in. X 9 ft.



22 ft. 8 in. X 5 ft.

No. 202. "*The golden lure.*" ROB SAUBER.

"Fair Ambition, bubble-borne,
Drops her laurel wreaths forlorn;
Hands that wrestle, clutch, and strain,
Only strive for greed of gain."



No. 216. "Whitehall: January 30th, 1649." ^{65 x 90.} ERNEST CROFTS, A.R.A.



No. 219. "*Corfe Castle.*" ARNOLD HENCKES.

46 × 24.



No. 224. "*Rus in urbe.*" BRITON RIVIERE, R.A.

Digitized by Google



No. 295. "*The anxious look-out.*" THOMAS FAED, R.A. 48 x 30.

"Ah! many a morn in sunshine bright
Is born of a tempestuous night."



No. 236. "*Mrs. Gerald Crky Parnell.*" W. P. FRITH, R.A. 43 X 33



No. 238. "*A land of fragrance, quietness, and trees and flowers.*" 34 X 79
MATTHEW R. CORBETT.



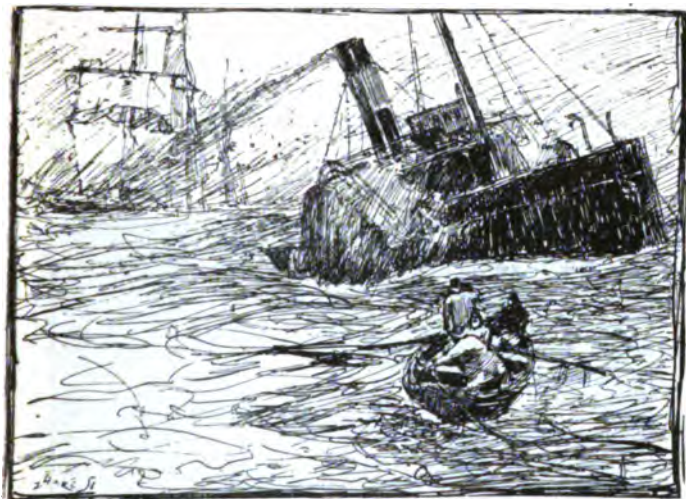
36 X 72

No. 242. "*The Pkardy dunes.*" H. W. B. DAVIS, R.A



No. 248. "The bath of Psyche." SIR F. LEIGHTON, BART., P.R.A. 74 X 24.

(Purchased by the President and Council of the Royal Academy
under the terms of the Chantrey Bequest.)



No. 248. "*Stand by!*" FRANK BRANGWYN.

40 X 50.



45 X 27.

No. 258. "*The Terrace.*" GEORGE D. LESLIE, R.A.

(A basket of pink roses is at the bottom of the picture.)

Digitized by Google



No. 267. "*Finishing touches.*" J. C. HORSLEY, R.A. ^{36 x 27.}



40 X 57.

No. 270. "*The Sculptor*." J. B. BURGESS, R.A.



No. 278. "*La Promessa Sposa.*" HENRY WOODS, A.R.A.



48 x 36.

No. 235. "*Highland tramps crossing a headland.*" THOS. FAED, R.A.



43 X 62.

No. 991. "Louis XI." J. SEYMOUR LUCAS, A.R.A.

"Souvent il lui arrivait d'aller seul dans les rues, d'entrer chez un simple citoyen, et de s'asseoir à sa table si c'était l'heure du repas."—*Duménil, 'Régne de Louis XI.'*



No. 284. "By the Committee boat: 'Are you ready?'" WILLIAM H. BARTLETT.
29 X 45



21 x 30.

No. 500. "The world went very well then!" JOHN PETTIE, R.A.



No. 303. "*Mrs. Thomas Agnew.*" LUKE FILDES, R.A. ^{59 X 44}



63 X 34

No. 310. "*Tragic Poetess.*" SIR F. LEIGHTON, BART., P.R.A.



50 x 30.

No. 319. "*Poverty and progress.*" W. H. Y. TITCOMB



No. 327. "*Hagar.*" PHILIP H. CALDERON, R.A.

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36 X 12.

No. 338. "Garden flowers."
MARCUS STONE, R.A.

GALLERY IV.

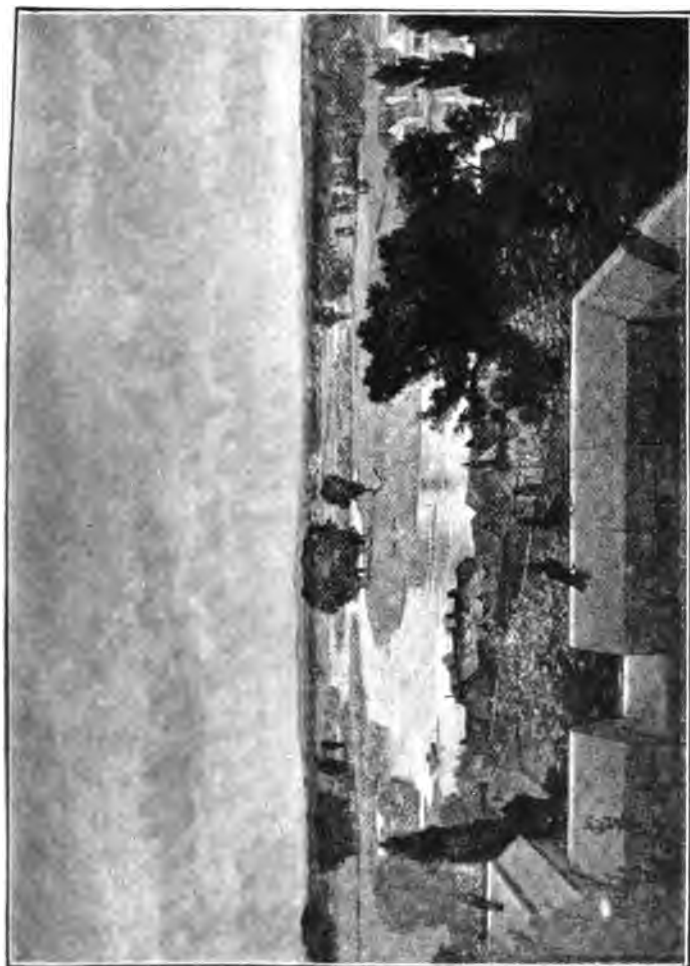


70 X 35.

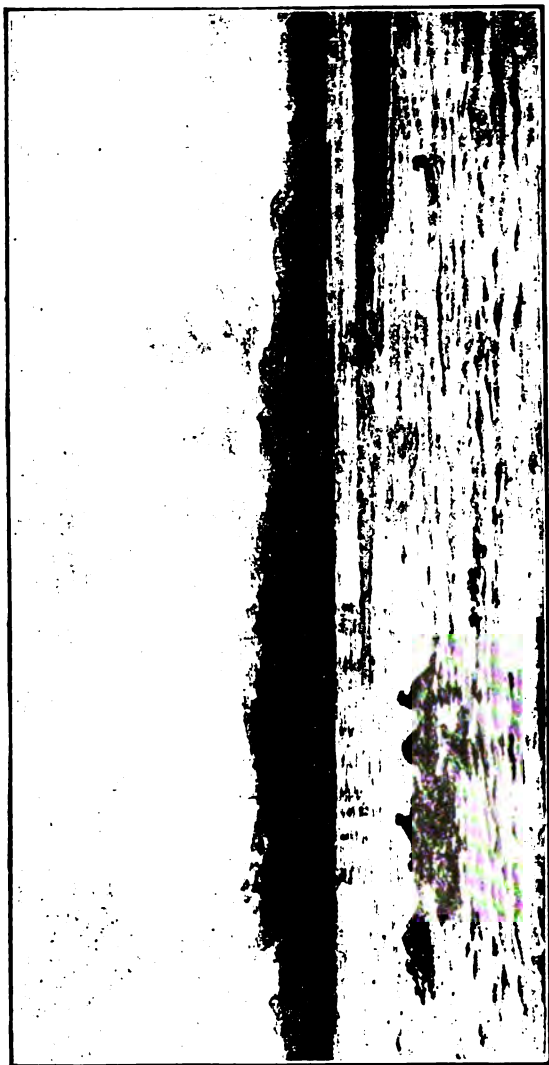
No. 246. "*Diva Theodora Imperatrix*"; Empress and Comedian.
VAL C. PRINSEP, A.R.A.



No. 363. "*In the heart of Normandy.*" ^{53 X 42.} ERNEST PARTON.



No. 368. "*The Thames, from Windsor Castle.*" FREDERICK GOODALL, R.A. 52 x 72.



37 X 72

No. 384. "*The hills of Mervan.*" COLIN HUNTER, A.R.A.



60 x 96.

No. 390. "*The Thames at Greenwich.*" VICAT COLE, R.A.



No. 896. "The Puritans' first winter in New England: watching for the 'Fortune' relief ship."
 48 X 72.
 G. H. BOUGHTON, A.R.A.



32 x 25.

No. 405. "*A difficult passage.*" E. WYLY GRIER.

71 x 65.

No. 437. "*A patient life of unrewarded toil.*" G. F. WATTS, R.A.



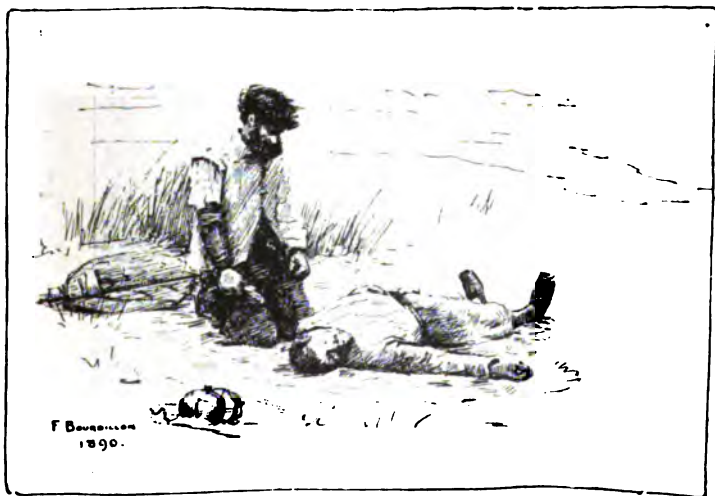
No. 444. "*Lady Betty*." PHILIP H. CALDERON, R.A. 43 X 33.

GALLERY V.



36 X 62.

No. 470. "*Conversion of St. Hubert.*" ARTHUR LEMON.



36 X 62.

No. 485. "*The only survivor.*" F. BOURDILLON.



49 X 34.

No. 473. "Echoes of a far-off storm," JOHN BRETT, A.R.A.



30 x 50.

No. 491. "*Wanderers.*" FREDERIC S. RICHARDSON.



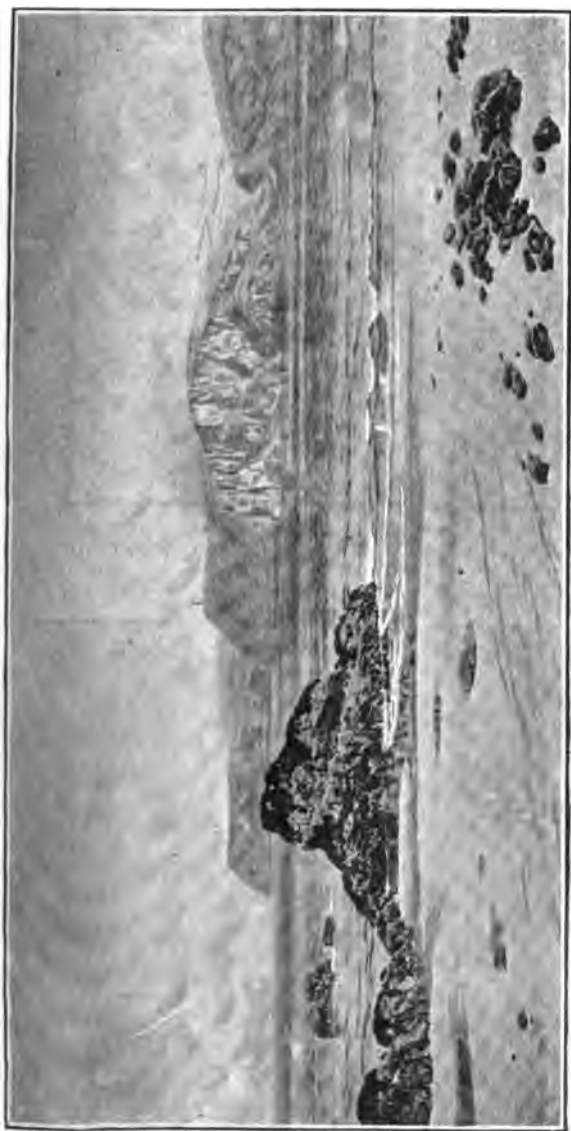
39 x 49.

No. 490. "*An Episode of the Deluge.*" HERBERT J. DRAPER.

(Awarded gold medal and travelling studentship, Dec. 1889.)



No. 507. Oliver Twist: "He walks to London." JAMES SANT, R.A. 64 X 79



24 X 42.

No. 513. "*Harlyn Bay.*" JOHN BRETT, A.R.A.

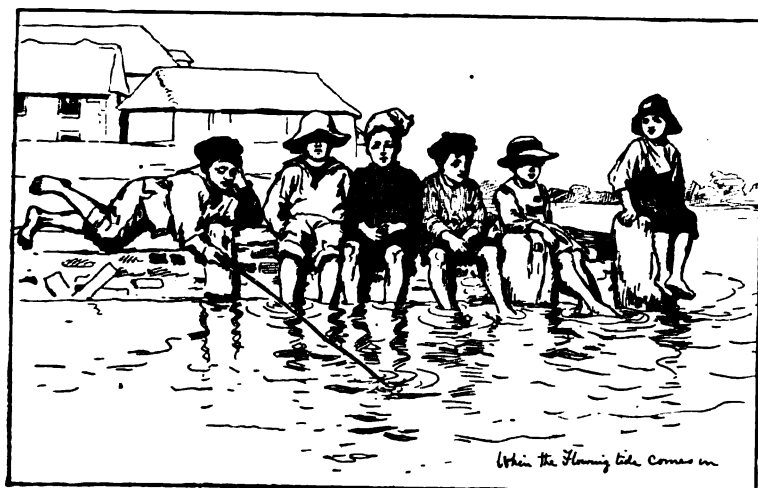


No. 500. "*Baby's own.*" G. HILLYARD SWINSTEAD. 50 X 38



No. 519. "*Paris and Enone.*" G. A. STOREY. 31 X 44

GALLERY VI.



No. 523. "*When the flowing tide comes in.*" WILLIAM RAINEY. 36 X 60.



No. 524. "*The silver lining of the cloud.*" J. AUMONIER.

42 X 72.
F



No. 539. "The history of many a winter storm." FRANK WALTON. 7¹/₂ X 5¹/₂.



No. 542. "Such scenes as youthful poets dream, By moss-grown beech, by wood 33 X 4¹/₂.



No. 540. "*Viaticum.*" JULIUS M. PRICE.

36 X 46.



No. 543. "*A stranger.*" NORMAN GARSTIN.

D. 53 X 71. Google



48'x72'

No. 544. "Storm brewing." HENRY MOORE, A.R.A.



No. 551. "*The death of Cleopatra.*" HON. JOHN COLLIER.

13 ft. X 10.



No. 563. "*The fisherman's family.*" TERRICK WILLIAMS. ^{54 X 72}



No. 563. "*The bailiff's daughter of Islington.*" A. J. ELSLEY. ^{140 X 90}



No. 563. *"My heart's in the Highlands."* JOSEPH FARQUHARSON. 72 X 48.



No. 579. "*Dassled.*" ALFRED W. STRUTT.

30 X 30



No. 580. "*Sweethearts.*" C. BURTON BARBER.

44 X 56

(An engraving will be published by Mr. T. McLean, owner of the copyright.)



No. 531. "*Ups and downs.*" JOHN WHITE.

30 X 54



By the rolling Zuyder Zee.
Charles J. Watson. 1889.

29 X 14

No. 534. "*By the rolling Zuyder Zee.*" CHARLES J. WATSON.



No. 610. "*A morning meal.*" W. R. SYMONDS.

32 " 40.

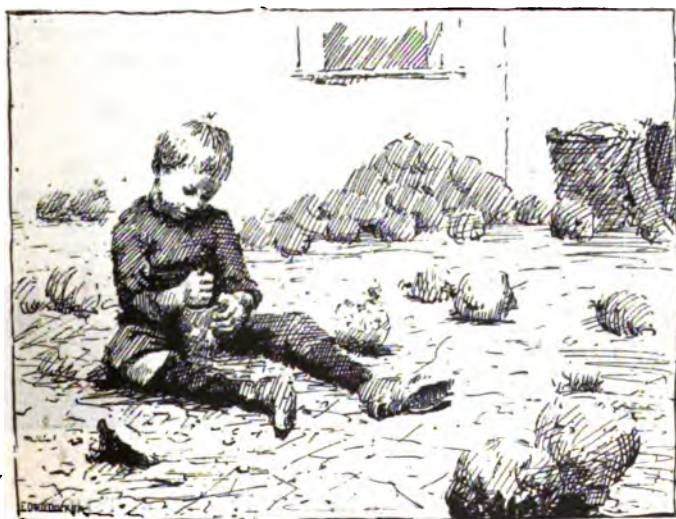


No. 613. The last gleam : "*Rises the harvest moon.*" CECIL M. ROUND.

35 X 45-



No. 630. "*Gladys, daughter of Major Lutley Jordan.*" ^{35 X 27.} MARY L. WALLER.



No. 646. "*A lantern manufacturer.*" ^{20 X 27.} EDWARD DOCKER.

GALLERY VII.



32 X 50.

No. 658. "*Resurgam.*" HAROLD SWANWICK.

33 X 46.

No. 655. "*In the month of Mary.*" FRANK W. W. TORHAM.



56 x 84

No. 673. "*The silent evening hour.*" B. W. LEADER, A.R.A.



No. 675. "*Golden pippins.*" WILLIAM STRUTT.

30 X 50



No. 680. { "*A southerly wind and a cloudy sky* } I. BUXTON KNIGHT.
 { *Proclaim a hunting morning.* }

30 X 60.



48 x 72

No. 687. "*The last light.*" C. E. JOHNSON.



No. 682. { "The stern joy which warriors feel
In foemen worthy of their steel."—SCOTT. } 25 X 30. LOCKHART BOGLE.



No. 690. "The story of Griselda: the reconciliation." 36 X 74. Digitized by Google FREDERICK VIGER.



42 X 72.

No. 685. "*Highlands and islands.*" KEELEY HALSWELLE.



52 X 62.

No. 698. "*The Hon. Dudley and Archie Hamilton Gordon, sons of the Earl of Aberdeen.*"
LOUISA STARR CANZIANI.



47 X 67

No. 699. "*A gem worth polishing.*" CLAUDE CALTHROP.

Digitized by Google



No. 703. "*The widow's mite.*" BLANDFORD FLETCHER.

52 X 68.

... If thou hast little, do thy diligence gladly to give of that little."



No. 715. "*A bend of the Avon.*" ALFRED PARSONS.

27 X 48.



No. 708. "Mount Etna, from the Greek Theatre, Taormina." JOHN MACWHIRTER, A. R. A.
 (An etching by Mr. David Low will be published by Messrs. Douderswell, the publishers of the Academy Notes.)



47 X 75-

No. 719. "Down." S. E. WALLER.

(Copyright the property of Mrs. I. P. Mendon.)



No. 721 "The last dance." J. HAYNES WILLIAMS. 28 x 36.
(The copyright the property of Mr. Arthur Lucas of New Bond Street, W.)



No. 726. "Undine" RUDOLPH LEHMANN. 66 x 42.

GALLERY VIII.



49 X 35.

No. 736. "*Not forgotten.*" GWILT JOLLEY.



24 X 48.

No. 737. "*Perseus and Andromeda.*" BRYAN HOOK.



66 X 48.

No. 738. "*Hylda, daughter of James Heath, Esq.*" HUGH DE T. GLAZEBROOK.



No. 743. "*Love's stratagem.*" HEYWOOD HARDY.

34 X 53. Digitized by Google



No. 744. "Seeking sanctuary." RALPH HEDLEY. 66 X 42.



No. 748. "Sorrow." HARRINGTON MANN. 22 X 30.



No. 751. "*The music of the eager pack.*" JOHN CHARLTON. 36 X 60.



No. 757. "*La Sposa.*" S. MELTON FISHER. 75 X 60.



50 X 66

No. 759. "*The last blessing.*" A. CHEVALLIER TAYLER.



28 x 36.

No. 767 "On the road to the Pyramids, bargaining for a ride." WALTER C. HORSLEY.



30 x 42.

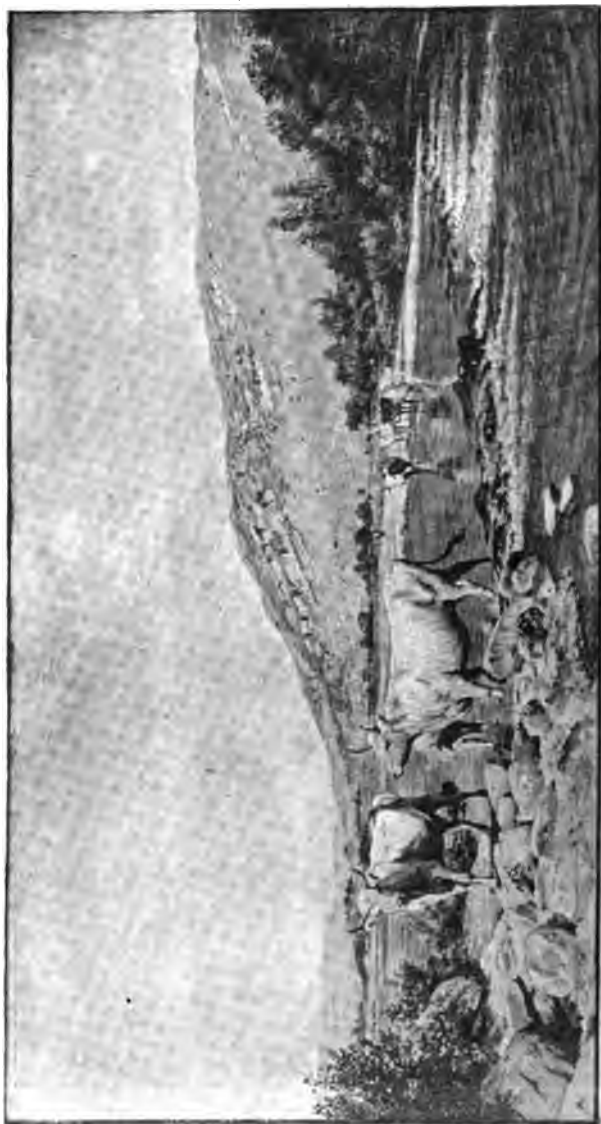
No. 769. "The jester's story." LASLETT J. POTT.

Digitized by Google



NO. 774. "How Lisa loved the king." E. BLAIR LEIGHTON. 40 x 66.

"Lisa, the only child of a rich merchant of Palermo, having fallen ill through love of King Pietro of Sicily, asks his favourite musician Minuccio to come and sing to her."—*Betracci*.



44 X 84

No. 700. "*A ford on the Wye.*" H. W. B. Davis, R.A.



40 X 55.

No. 792. "*Tired out.*" PHILIP E. STRETTON.

58 X 77.

No. 793. "*The 29th of May: an incident of the Restoration.*"

CHARLES W. BARTLETT.

"It was a glorious day when the King did enjoy his own again."

Digitized by Google



45 X 74

No. 794. "A rifle match, at Dunnottar, N.B." EYRE CROWLE, A.

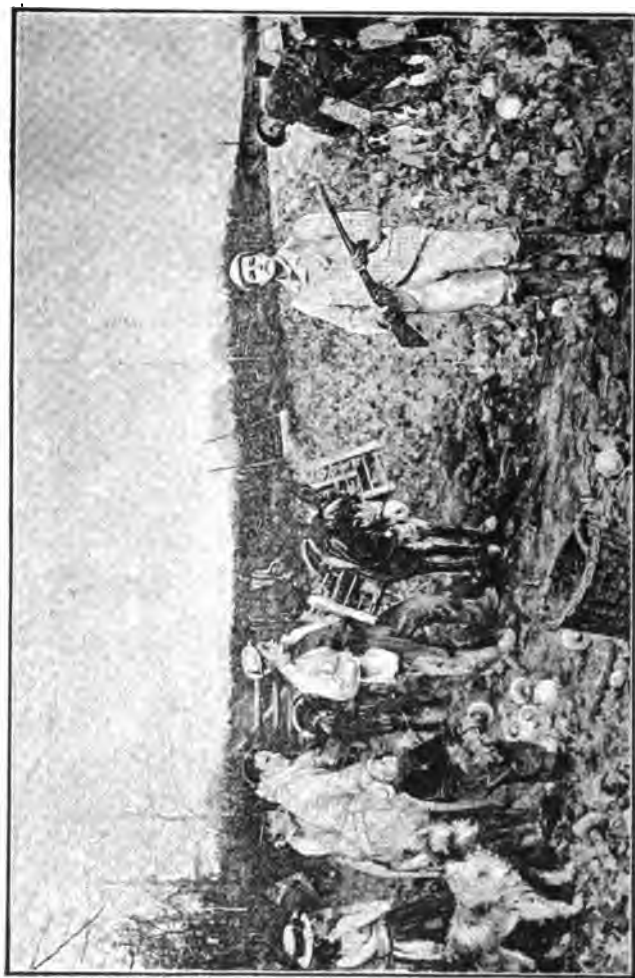


49 X 71.

No. 795. "*The Jungfrau.*" EDWARD T. COMPTON.

49 X 39.

No. 890. "*Cleopatra.*" W. H. MARGETSON.



49 x 76

No. 804. "The young squire." JOHN R. REID.

GALLERY IX.



No. 842. "*Bathers.*" EDWARD STOTT.

28 X 40.



No. 877. "*A Venetian market-boat.*" HILDA MONTALBA.

25 X 35.

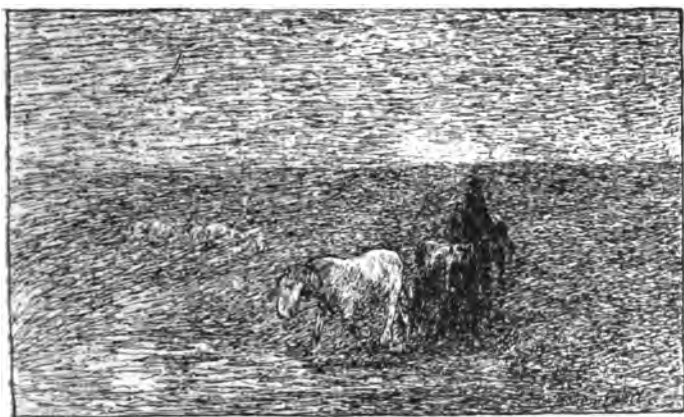


30 X 20.

No. 868. "*On the Temple steps.*" E. J. POYNTER, R.A.



No. 937. "*Friends or foes?*" ERNEST A. WATERLOW, A. 33 X 53.



No. 940. "*The end of the day.*" WILLIAM ESTALL. 25 X 42.

GALLERY X.

No. 993. "*Evicted.*" LADY BUTLER.

48 X 72.

No. 997. "*Digging out the otter.*" J. S. NOBLE.

30 X 64-

Digitized by Google



47 x 95.

No. 1004. "*Casualties in the hunting-field.*" T. SIDNEY COOPER, R.A.



No. 1005. "*Ye victis / sack of Morocco by the Almohades.*" ARTHUR HACKER. 5 ft. 6 in. x 9 ft.



No. 1032. "*Poor Jack.*" PHIL R. MORRIS, A.

48 x 64.



No. 1035. "*The apparition of St. Agnes.*" F. HAMILTON JACKSON.

Digitized by Google 45 x 37.



No. 1034. "*The hunting morn.*" W. DENDY SADLER.

38 X 50.



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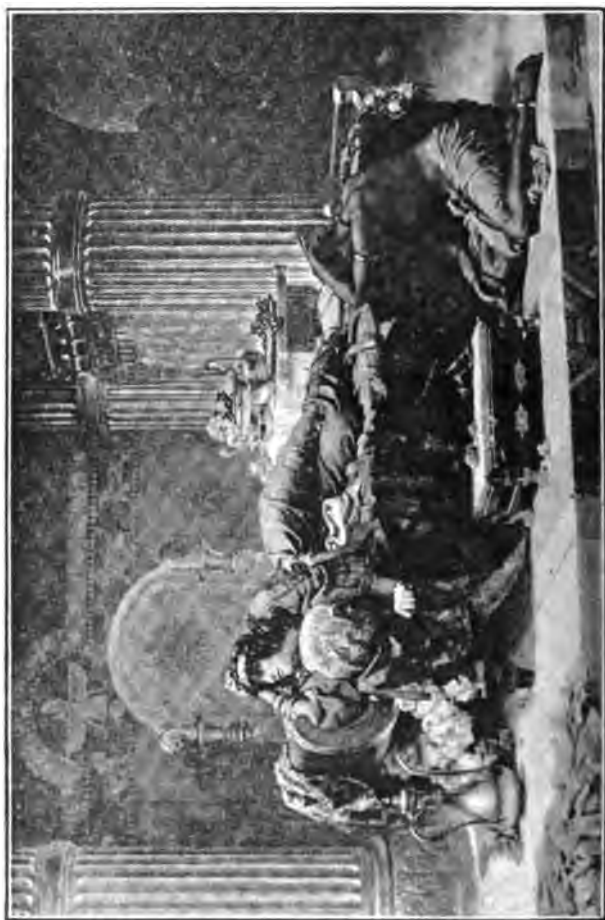
30 X 25.

No. 1043. "*An unwilling partner.*" ARTHUR J. ELSLEY.



No. 1055. "*A passing shot.*" W. PETER WATSON.

Digitized by Google



66 x 94.

No. 1049. "*Yashiti deposed.*" ERNEST NORMAND.



96 v 66.

No. 1063. "*Hippolyta*." SOLOMON J. SOLOMON.

GALLERY XI.



68 X 46.

No. 1076. "*Perseus and Andromeda.*" HENRY S. TUKE.



48 X 72.

No. 1080. "*The young wheat.*" DAVID MURRAY.



66 X 50.

No. 1089. "*John Anderson my jo, John.*" EDWARD E. SIMMONS.



No. 1090. "*Autumn's wooing.*" YEEND KING.

60 X 80.



No. 1104. "*October glow: near Yardley Woods.*" ALFRED EAST. 40 X 60.



No. 1113. "*The Ferry.*" WALTER OSBORNE. 36 X 48.



No. 1115. "*'Twixt life and death.*" T. C. GOTCH.

60 X 72.



No. 1117. "*The cup that cheers.*" JOSEPH CLARK.

35 X 27.



39 X 71.

No. 1141. "*The morning breeze: Dordrecht.*" DAVID FARQUHARSON.



58 x 78.

No. 1146. "*By order of the Court.*" STANHOPE A. FORBES.



No. 1149. "*Dittisham on the Dart.*" STUART LLOYD.

40 X 72.



No. 1153. "*The land o' the leal.*" NIELS M. LUND.

48 X 72.



29 X 22.

No. 1157. "Hooked, not landed."
HENRY E. DETMOLD.



45 X 35

No. 1158. "An old woman's pets."
EDWARD DOCKER.



54 X 33

No. 1171. { "Found in the garden, dead, in his beauty,
Ah! that a linnet should die in the spring!" } Digitized by Google
EDITH SCANNELL.

SCULPTURE.



No. 1958. "*Charles George Gordon*"—statue. E. ONSLOW FORD, A.
Erected in bronze at Chatham by the Corps of Royal Engineers.



No. 2063. "*The guardian angel*"—relief. HENRY H. ARMSTEAD, R.A.

"Covered o'er with those wings
Above the child who prays."



No 2057. "*The mirror*"—relief, marble. Diploma work.
HAMO THORNYCROFT, R.A.



No. 2040. "*Noon*"—statue. W. CALDER MARSHALL, R.A.



No. 2118. "*Music*"—statue. E. ONSLOW FORD, A.



No. 2008. "*Old Marjorie*"—bust. GEORGE A. LAWSON.



No. 1937. "*Fate-led*".—statue.
ALBERT TOFT.



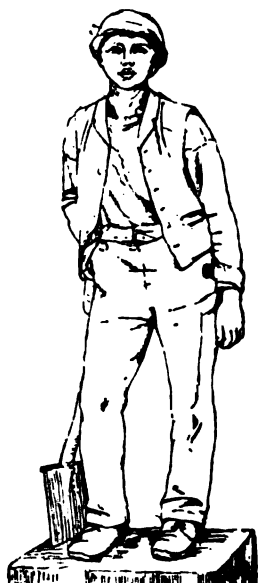
No. 1945.
"*Hypatia*".—statue, marble.
FRANCIS J. WILLIAMSON.



No. 2036. "*Morning*".—statuette. H. C. FEHR.



No. 2019. "*A wall fountain.*"
W. REYNOLDS STEPHENS.



No. 1966. "*Out in the fields*"
—statue. A. G. ATKINSON.



No. 2004. "*Figures representing Liberty, Peace, Commerce, Indians, the Extinction of Slavery, Abundance*"—design for a relief. CHARLES LAWES.

Academy Notes

1891

WITH

*Illustrations of the Principal Pictures
at Burlington House*

EDITED BY

HENRY BLACKBURN,

ORIGINATOR OF THE SYSTEM OF CATALOGUES ILLUSTRÉS.



No. 1086.

London:

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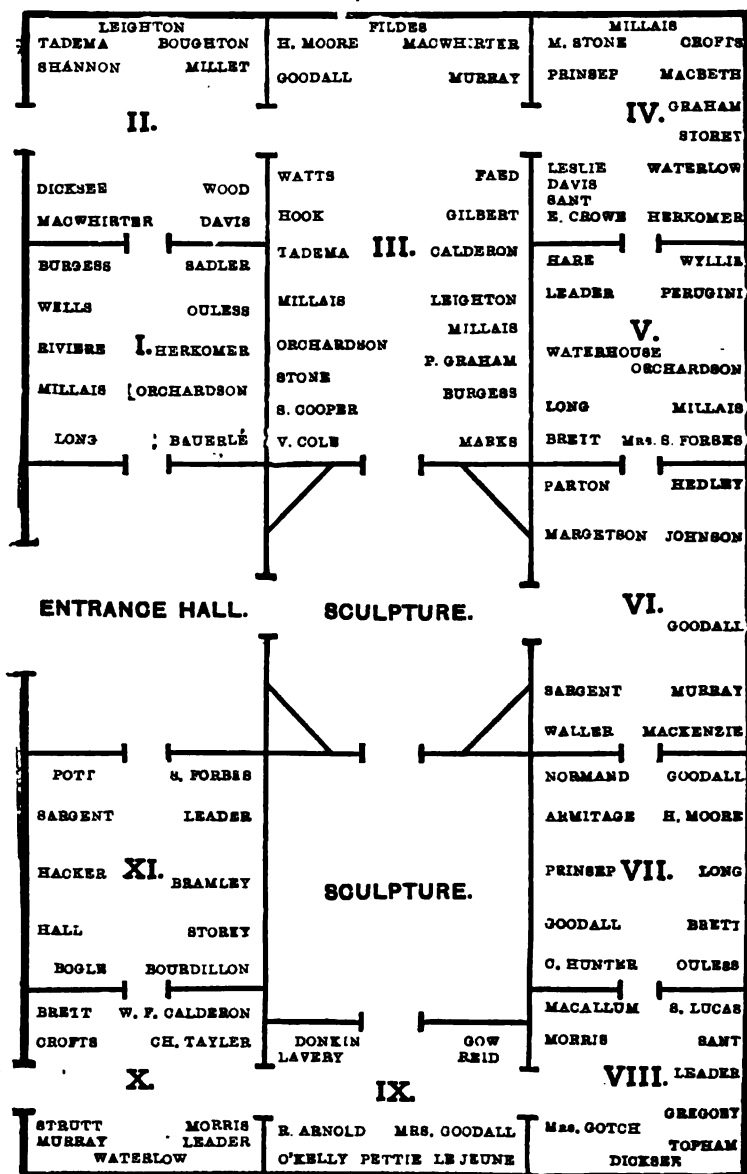
MAY 1891.

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PLAN OF THE GALLERIES.

SHOWING THE POSITIONS OF SOME OF THE PRINCIPAL WORKS.



•• The Exhibition opens on Monday, May 4th, and closes on Monday, August 3rd.



No. 431. "*The Battle of Trafalgar.*" W. L. WYLLIE, A.

No. XVII. 1891.

The Editor desires again to remind the public that "ACADEMY NOTES" is not a complete Catalogue of the Royal Academy Exhibition, but a selection only of the Principal Pictures.

The original plan of the book (which remains unaltered) is best described in the preface to the first number published in 1875.

"The purpose of 'ACADEMY NOTES' is to be descriptive rather than critical; to form a supplement to the Official Catalogue which should be interesting and useful for reference. The book is intended—

1. For those who are unable to visit the Exhibition.
2. For those who, having visited it, desire some memento.
3. For those who wish to save time and trouble in examining its contents."

The ILLUSTRATIONS, produced by various new processes, are intended to give an idea of the composition of the pictures, and are not specially as works of art. The omission of a sketch of any important picture is due to some objection on the part of the owner.

123, VICTORIA STREET, WESTMINSTER. 4th May, 1891.

"BLACK AND WHITE."

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HALL, F. 129	NOBLE, J. S. 105	WILLIAMS, J. H. 4
		WIRGMAN, F. B. 9
		WYLLIE, C. W. 2
		WYLLIE, W. L., A.R.A. 8
		YEAMES, W. F., R.A. 7



No. 870, "Design for a frieze," GUSTAV NATORP.

ACADEMY NOTES, 1891.

THE one hundred and twenty-third Summer Exhibition of the Royal Academy contains 2102 works, including Oil Paintings, Water-colours, Miniatures, Etchings, Drawings, and Engravings, Architectural Drawings and Sculpture.

GALLERY I. [Illustrations, pp. 27-35.]

The principal positions are occupied by Mr. Briton Riviere's *Triptych*," and Professor Herkomer's diploma picture "*On Strike*." The first on the line is:—

4, "*The bend of the River*," R. W. ARTHUR ROUSE.

5, "*The Spinster: 'There was a simple maiden long ago,'*" E. LONG, R.A.

An auburn-haired girl sitting at a spinning-wheel.

9, "*Between the Showers*," ROBERT MEYERHEIM.

Long-horned cattle, driven across the moors by man on horseback.

14, "*Mrs. Stewart Freeman*," JOHN PETTIE, R.A.

15, "*Early Summer*," H. W. B. DAVIS, R.A.

16, "*A rest by the Wayside*," DORA NOYES.

20, "*Mrs. Herbert Gibbs*," SIR J. E. MILLAIS, BART., R.A.

21, 22, 23, "*A mighty hunter before the Lord*," B. RIVIERE, R.A.
A triptych showing in the centre panel an incident of the chase. A wounded lioness writhes in the foreground, while her mate springs after the chariot which white horses are drawing at a gallop. The hunter, Nimrod, defends himself with a spear. On the side panels are lions roaming on the sands of the desert after daylight. By wish of the owner, we have only indicated the whole sculpture on a small scale (*sk. p. 27*).

31, "*In the Marshes*," R. W. ARTHUR ROUSE.

32, "*The Lady Lucy Drury-Lowe*," HENRY T. WELLS, R.A.

33, "*Hit but not bagged*," rabbit shooting, J. C. HOOK, R.A.

34, "*Harvest on the Hill*," M. RAPHAEL JONES.

40, "*Portrait of the Painter*," J. C. HOOK, R.A.

Painted by invitation for the Uffizii Gallery, Florence.

42, "*Town Gallants*," SEYMOUR LUCAS, A. (*sketch, p. 29*).

43, "*When the world was young*," ANNA LEA MERRITT (*sk. p. 28*).

48, "*A modern St. Francis*," J. B. BURGESS, R.A. (*sketch, p. 28*).

49, "*Badminton in the studio*," ROBERT MACBETH, A.

56, "*The moorland road*," WILLIAM LINNELL.

57, "*Mrs. Lockett Agnew*," LUKE FILDES, R.A.

58, "*Uninvited guests*," W. DENDY SADLER.

An officer of the law interrupts a young man in flowered dressing gown, who sits at a card table, in an old-fashioned garden, with two friends; on the left are two bailiffs. Eighteenth century summer costumes (*sketch*, p. 29).

59, "*A Sunset Calm*," CHARLES W. WYLLIE.

A long river bank seen on a quiet evening; broken reflections on the water. A barge drifting up with the tide.

62, "*Roses et Capucines*," HENRI FANTIN-LATOURET.

64, "*Mrs. John Cameron Grant*," W. R. SYMONDS.

70, "*Sea Idyll*," R. C. W. BUNNY. Mermaids at play on sea-shore.

71, "*The Lass that Loves a Sailor*," YEEND KING (*sketch*, p. 30).

72, "*Col. F. W. Malcolm, M.P.*," W. W. OULESS, R.A. (*sk.*, p. 31).

73, "*Starlings Roosting*," WILLIAM J. LAIDLAY (*sk.*, p. 33).

76, "*Home of the trout*," JOHN MACWHIRTER, A.

77, "*On Strike*." Diploma work. HUBERT HERKOMER, R.A.

A navvy standing at cottage door bareheaded with an empty pipe in his hand. His wife with baby in her arms leans upon his shoulder. Figures life size (*sketch*, p. 32).

80, "*Madame Antoinette Sterling*," T. D. PENROSE (*sk.*, p. 33).

81, "*May*," ERNEST A. WATERLOW, A.

A Sussex farmstead, with May trees in blossom (*sk.*, p. 34).

82, "*Walter Gilbey, Esq.*;" Presentation Portrait. W. C. ORCHARDSON, R.A.

83, "*Old sea dogs*," W. H. Y. TITCOMB (*sketch*, p. 35).

85, "*Dante and Virgil in the limbo of the unbaptised*," WILFRED THOMPSON.

The poets ascending a path in a dismal grey atmosphere.

86, "*Birds of a Feather*," W. GILBERT FOSTER.

94, "*Kitty, daughter of Foster Harter, Esq.*," CARL BAUERLE.

95, "*A. J. Bridge, Esq.*," ARTHUR HACKER.

97, "*L'équilibriste Japonais*," H. HUMPHREY MOORE.

The principal feature is a figure in bright scarlet balancing on a ladder, suspended against a brilliant blue sky.

Other pictures noted are—3, "*A happy pair*," CHARLES GARLAND; 12, "*Evening*," H. HAREWOOD ROBINSON; 28, "*Fair bells*," FLORENCE REASON; 38, "*Landscape*," LOUIS B. HURT; 4, "*Light in darkness*," MARG. I. DICKSEE.

GALLERY II. [Illustrations, pp. 35-45.]

In the place of honour facing the entrance to Gallery I., is the President's picture of "*Perseus and Andromeda*," (*sketch*, p. 42).

102, "*Bolton Abbey and Woods*," J. MACWHIRTER, A. (*sk.*, p. 36).

103, "*Old Veterans*," J. S. NOBLE. Old grey hunter and foxhound.

- 108, "*Mr. and Mrs. Herbert Fitch*," L. BERNARD HALL.
Seated by lamplight at a table on which dessert is laid.
- 110, "*African Panthers*," J. M. SWAN. The creatures are crouching on the edge of a bluff, beyond which are blue hills and sky. A small delicate colour scheme (*sk.*, p. 37).
- 111, "*The Little Lord Fauntleroy*," J. SANT, R.A. (*sketch*, p. 37).
- 114, "*A Wreck from the Spanish Armada*," FRANK WALTON.
Remains of an Armada ship half buried in the sands (*sk.*, p. 38).
- 115, "*The Crisis*," FRANK DICKSEE, R.A.
A man seated by a bedside anxiously watching the face of a young woman who lies back with half-closed eyes (*sketch*, p. 38).
- 117, "*Lord Congleton*," W. W. OULESS, R.A.
- 126, "*Lord Edward Spencer Churchill*," W. W. OULESS, R.A.
- 127, "*A Reverie*," C. BERNARD HALL.
- 129, "*Love in Winter*," H. BOUGHTON, A.
An illustration to Mr. Austin Dobson's poem. A maiden in pink mantle, walking towards the spectator (*sk.*, p. 39).
- 135, "*When all was young*," JOHN R. REID.
- 138, "*Violet weaving*," EDITH SPRAGUE.
- 141, "*Mrs. George Coats*," J. J. SHANNON (*sketch*, p. 40).
- 142, "*Reedy mere and sunlit hills*," ALFRED EAST (*sketch*, p. 40).
- 143, "*The Rt.-Hon. A. J. Balfour, M.P.*," L. ALMA-TADEMA, R.A.
The Chief Secretary for Ireland seated on a fur-covered couch.
- 147, "*Perseus and Andromeda*," SIR F. LEIGHTON, Bart., P.R.A.
In a narrow gorge, through which is seen the distant open sea Andromeda stands captive on a jutting rock overshadowed by the fire-breathing dragon. Above, in a brilliant sky, is Perseus descending on a winged steed, unseen by the maiden, shooting arrows at the dragon as he rides (*sketch*, p. 42).
- 148, "*A. B. Freeman-Mitford, Esq., C.B.*," SIR F. LEIGHTON, Bart., P.R.A.
- 149, "*Evening on North Fambridge Marshes*," W. BELGRAVE.
- 151, "*Mrs. John Crooke*," T. C. GOTCH (*sketch*, p. 41).
- 152, "*Winter nightfall in the marshes*," G. H. BOUGHTON, A.
Skaters are leaving the ice at nightfall. Three men have stopped to light their pipes, and the flaming fusee forms the high light of the picture. The landscape near Kingsfleet, Suffolk (*sketch*, p. 43).
- 162, "*The Widow*," F. D. MILLET. Old-fashioned interior. A young widow seated at table (*sketch*, p. 43).
- 163, "*Hearts of Oak*," DAVID BATES.
Woodmen at work on a felled tree.
- 167, "*The Venerable Archdeacon Pott, Archdeacon of Berkshire*," W. B. RICHMOND, A. Presentation portrait.
- 170, "*The Song of the Skirt*," MARGARET BIRD.
- 171, "*Mrs. Shaw*," JOHN PETTIE, R.A.

172, "*Rivals*," HENRY WOODS, A.

An outdoor picture. Three Venetian maidens striving, by argument, for precedence with the young sailor who sits with them.

176, "*Martonby Marsh : an October night*," T. H. M'LACHLAN.

177, "*Willing Helpmates : fishing-station on the Maas*," J. C. HOOK, R.A.

High water on a Dutch tidal river. (*No sketch received*.)

178, "*In the Cider Orchard*," ROBERT W. MACBETH, A.

182, "*After the Hunt*," PHILIP E. STRETTON.

A Whip and Hounds dozing in a stone-paved kitchen (*sk*, p. 44).

184, "*The Skye Hills from Applecross*," H. W. B. DAVIS, R.A.

Other pictures noted are—131, "*Moonrise* : ARCHIBALD KAY ; 146, "*The road home*," E. S. WOOD ; 185, "*An industrious housewife*," BESSIE PERCIVAL ; 173, "*Forgiven*," J. H. F. BACON.

GALLERY III. [Illustrations, pp. 46-72.]

188, "*Mrs. Charles Kettlewell*," F. GOODALL, R.A. (*sk*., p. 46).

191, "*Sir F. Forbes-Adam*" ; seated. J. J. SHANNON.

192, "*The setting sun now gilds the Eastern sky*," HENRY MOORE, R.A. The sea calming down after a ten days' gale. Two fishing-boats venturing out for the first time (*sk*., p. 48.)

193, "*Henry A. Lamb, Esq.*," JOHN PETTIE, R.A. In scarlet, with a "driver" under his arm.

194, "*Dear Lady Disdain*," LOUISE JOPLING.

197, "*Sunrise in the Severn Valley*," M. R. CORBET (*sketch*, p. 47).

198, "*Clouds*," HENRY T. WELLS, R.A.

199, "*The Doctor*," LUKE FILDES, R.A.

A large canvas, in which a doctor of middle-age, visiting a sick child, is the principal figure.

In a fisherman's cottage the child lies on a bed made of two chairs, the doctor sitting watching by the light of a lamp which falls directly on the child. In the background, lit by the coming dawn, the mother sits at a table, her head is resting on her hands ; the father is standing by her side. This powerfully pathetic picture, in which the painting and arrangement of accessories are not the least important part to notice, has been purchased by Mr. Tate for his museum of English Art. In consequence of arrangements for an engraving, no sketch can be given. This large picture is similar in many respects to "*The Widower*," exhibited in the Royal Academy, 1876, and now at Sydney.

200, "*A Winter's Night*," NIELS M. LUND, (*sketch*, p. 49).

203, "*Salvage*," F. BRANGWYN. Steam tug towing large vessel into port.

204, "*A Highland Bay*," JOHN MACWHIRTER, A. (*sketch*, p. 50).

205, "*Mrs. Walter Gilbey*," W. Q. ORCHARDSON, R.A.

206, "*An Idyll*," MAURICE GREIFFENHAGEN.

Two peasants standing together at sunset in a field full of poppies.

210, "*The Bridge*," DAVID MURRAY, A.

A stream running between meadows crossed by a foot-bridge. Haymaking finished, the weather is just breaking (*sketch*, p. 51).

211, "*Venezia Benedetta*," HENRY WOODS, A.

A lady in black viewing Venice from the window of a belfry.

212, "*Mrs. John Yeames*," W. F. YEAMES, R.A.

213, "*Lake Lothing, Lowestoft*," ARNOLD PRIESTMAN (*sk.*, p. 51).

218, "*The Rev. Sidney Smith, Canon of Hereford*," HENRY T. WELLS, R.A.

219, "*Lucy's flittin'*," THOMAS FAED, R.A. (*sketch*, p. 52).

224, "*Howard Gilliat, Esq.*," HERMAN G. HERKOMER.

225, "*Don Quixote discourses upon arms and letters to the company at the inn*,"—book iv. chap. 10. SIR JOHN GILBERT, R.A. (*sk.*, p. 53).

226, "*St. Elizabeth of Hungary's great act of renunciation*." P. H. CALDERON, R.A.

The whilom princess performing the first act of her renunciation after her husband's death. She kneels before a stone altar in a convent chapel at Marburg, nude. Behind her, on the altar steps, stand Conrad of Marburg, in black gown and hood, and a Franciscan monk. Two nuns are kneeling (*sketch*, p. 54).

227, "*In a Derbyshire dale*," YEEND KING (*sketch*, p. 55).

231, "*Grace*," SIR J. E. MILLAIS, Bart., R.A. (*sk.*, p. 58).

232, "*Return of Persephone*," Sir F. LEIGHTON, Bart., P.R.A.

Borne upward by Hermes to Demeter, who stands at the entrance of a rock chasm, where a branch of blossoming almond tells of the earth's spring beauty. The draperies of Persephone are tinted like the tender shoots, pale green and yellow; and Hermes is arrayed in a mantle of breezy blue (*sketch*, p. 56).

236, "*Hail! Mary!*" MARIANNE STOKES.

The Annunciation. The angel advances from behind the Virgin Mary, holding out a stem of lily blossom (*sketch*, p. 57).

237, "*Mrs. Chamberlain*," SIR J. E. MILLAIS, Bart., R.A.

238, "*Morning Mists*," PETER GRAHAM, R.A. (*sketch*, p. 59).

239, "*The bathing-place*," WILLIAM STOTT.

240, "*Called to the lifeboat*," ALBERT STARLING (*sketch*, p. 58).

242, "*The Earl of Winchilsea and Nottingham*," WILLIAM CARTER.

243, "*Making harness in Seville*," J. B. BURGESS, R.A.

A small picture (*sketch*, p. 60).

244, "*Our river*," G. D. LESLIE, R.A.

A gleaner walking by a river edged with trees. Two young girls wait for her on a bridge. A background of wooded hill.

249, "*Before the festival*," EDWIN LONG, R.A.

An Egyptian maiden, nude, fronting the spectator, fastens in her hair a flower from among some on a scarlet table at her side. Background of paintings in yellowish grey on a blue wall.

250, "*After Langside: Queen Mary's farewell to Scotland*," ANDREW C. GOW, R.A. *Elect.*

251, "*Dutch fish-carriers*," ALFRED HITCHENS (*sketch*, p. 61).

256, "*A sphinx*," E. ARMITAGE, R.A.

A young Egyptian girl, nude, in the attitude of the sphinx on a couch with scarlet and yellow draperies. In her hand is a green palm leaf fan, and round her black hair a wreath of daisies.

257, "*The sweetest beggar that e'er asked for alms.*"—Longfellow. W. P. FRITH, R.A. (*sketch*, p. 62).

259, "*A select Committee*," H. STACY MARKS, R.A.

The parliament of parrots, the chief colour being in two bright blue macaws and the pink cockatoo (*sketch*, p. 63).

260, "*Playmates*," EDWARD DOCKER (*sketch*, p. 62).

266, "*The Rt. Hon. John Morley, M.P.*," W. W. OULESS, R.A.

267, "*Autumn morning*." Diploma Work. VICAT COLE, R.A. A woody landscape. Sheep in the foreground (*sketch*, p. 64).

268, "*The Harpsichord*," R. J. GORDON.

269, "*Mrs. H. Terry*," JAMES SANT, R.A. (*sketch*, p. 64).

274, "*The mother*," EDWARD E. SIMMONS (*sketch*, p. 65).

275, "*The fleecy charge*," T. SIDNEY COOPER, R.A.

A flock of sheep advancing over a level landscape (*sk.*, p. 66).

276, "*A passing cloud*," MARCUS STONE, R.A. (*sketch*, p. 67).

277, "*September Morn*," JOSEPH MILNE.

281, "*Flora Macdonald's farewell to Prince Charlie*," W. JOY.

Cottage interior. The young Pretender, in royal tartan, bends over the hand of Flora Macdonald, to whom he bids farewell.

282, "*An Enigma*," W. Q. ORCHARDSON, R.A.

A man and a young girl, in eighteenth century costumes, sit at the opposite ends of a sofa, uncertain as to what is the answer to some proposal the man has ventured to make (*sketch*, p. 67).

283, "*Silvia*," JOHN PETTIE, R.A. (*sketch*, p. 63).

284, "*In Wharfedale*," M. RAPHAEL JONES.

287, "*Portrait of a Nurse*," ERNEST SPENCE.

288, "*A gleamy day: Picardy*," H. W. B. DAVIS, R.A. (*sk.*, p. 68).

289, "*The Dean of Christchurch, Oxford*," PROF. HERKOMER, R.A.

290, "*Poppyheads and Hemlock*," HELEN H. HATTON.

293, "*Lingering Autumn*," SIR J. E. MILLAIS, Bart., R.A.

(*sketch*, p. 70)

294, "*His Grace the Duke of Sutherland*," W. W. OULESS, R.A.

297, "*Portrait*," JOHN LONGSTAFF (*sketch*, p. 69).

298, "*An Earthly Paradise: 'All the heaven of heavens in o*

little child,'" L. ALMA-TADEMA, R.A. A Greek mother and child at play on a sumptuous couch, the child half uncovered laughs up at the mother bending over him. Light comes through a window of onyx in an alcove beyond. The prevailing colours are violet and blue in the mother's dress, yellow and pink in the marble floor; and greys and blues in the couch. Aremones of a rich violet hue lie near the child's face. (*No sketch by desire of the owner.*)

299, "*Summer Pleasures: 'On the beached margent of the sea,'*" J. C. HOOK, R.A.

A girl seated by a small tidal pool, dipping her feet in the water.

300, "*Exeter,*" F. G. COTMAN.

303, "*Una Cresima: the Confirmation of a child, Venice,*" S. MELTON FISHER.

Costumes peculiar to the Island of Chioggia. (*sketch, p. 71.*)

304, "*The Lady Katherine Thynne,*" G. F. WATTS, R.A. (*sketch, p. 72.*)

305, "*The Queen of Sheba's Visit to King Solomon,*" EDWARD J. POYNTER, R.A. A small replica of last year's picture.

Other pictures are—

216, "*Edward 7. King, Esq.,*" FREDERICK H. A. PARKER; 234, "*The flight,*" DUDLEY HARDY; 248, "*Portrait of a Lady,*" SOLOMON J. SOLOMON; 278, "*The empty Cradle,*" ERIC FORBES-ROBERTSON; 286, "*Miss W——,*" HENRY J. HUDSON; 292, "*Summer;*" design executed for the Royal Academy, for the Refreshment-Room, W. REYNOLDS STEPHENS.

GALLERY IV. [Illustrations, pp:73-80.]

309, "*An April morning,*" SIDNEY PIKE.

310, "*Herr Wiener, violinist,*" J. B. BURGESS, R.A.

In black striped velvet with white ruff at neck.

311, "*Mrs. Frank Barratt,*" VAL C. PRINSEP, A. (*sketch, p. 73.*)

312, "*Miss Mary Douglas,*" JACOB JEHLY.

317, "*Don Quixote's Nièce and Housekeeper,*" SIR JOHN GILBERT, R.A.

318, "*Winter Solitude,*" CHARLES W. EATON.

324, "*Les-Enfants de Chœur, Rouen Cathedral,*" WILLIAM F. YEAMES, R.A.

A procession of choristers in scarlet cassocks and white surplices entering the cathedral, preceded by two acolytes (*sketch, p. 76.*)

325, "*Love at first sight,*" MARCUS STONE, R.A.

"*Love drama.*" A visitor, to whom the beauties of an old-fashioned garden are being pointed out by the elderly owner, turns to steal a glance at his host's daughter, who, in eighteenth century summer costume, sits reading in the foreground (*sk. p. 74.*)

330, "*Dorothy, daughter of Mrs. Harry Lawson*," SIR J. E. MILLAIS, Bart., R.A.

Little fair-haired child standing in white frock with yellow sash and shoes.

332, "*The morning of Waterloo, Napoleon's headquarters*," ERNEST CROFTS, A. (*sketch, p. 75*).

333, "*Professor Huxley*," Hon. JOHN COLLIER (*sketch, p. 78*).

336, "*Bazaar in Assouan*," RUDOLF SWOBODA.

337, "*A Brook in the Marshes*," T. SIDNEY COOPER, R.A.

Cattle standing by and in a brook close to a bridge.

339, "*Mary*," W. MOUAT LOUDAN (*sketch, p. 77*).

343, "*An Angler*," J. T. NETTLESHIP.

An African panther, leaning over a river bank, draws out of the water a large struggling fish (*sketch, p. 75*).

344, "*Iona Crofters*," COLIN HUNTER, A.

Two figures on the sea shore, a man repairing a boat, a woman walking towards the spectator.

345, "*Love laughs at rain*," WILLIAM SMALL.

A busy scene on a wet market-day, a man and calf in a donkey-cart, and a young woman standing at the side talking, are the principal figures.

346, "*Moor and Mountain*," CHARLES STUART (*sketch, p. 73*).

350, "*Cider-making*," ROBERT W. MACBETH.

An outhouse; on the right a young girl standing, in the light of a window, is pouring cider into a cask. In the far corner is a cider-press, and in the foreground on the left a heap of ruddy apples. Round the girl stand several figures, including a gamekeeper.

351, "*Evening*," PETER GRAHAM, R.A. A sunset effect.

355, "*The Earl Manvers*," DANIEL A. WEHRSCMIDT.

356, "*The Milliner's Bill: 'Why so large cost, having so short a lease, dost thou upon thy fading mansion spend?'*" G. A. STOREY, A.

A new satin dress has just been sent home. The husband scans the bill while the wife expatiates on the beauty of the gown. Costumes of the latter end of the sixteenth century.

357, "*A Resting-place*," ERNEST A. WATERLOW, A.

360, "*Mrs. Alexander Mackay*," W. B. RICHMOND, A.

361, "*In the Weald of Kent*," R. W. ARTHUR ROUSE.

365, "*Adieu*," THOMAS GRAHAM.

367, "*Rickmansworth, from the Meadows*," S. GRANT ROWE.

368, "*Granny's May-blossom*," G. HILLYARD SWINSTEAD (*sketch, p. 79*).

371, "*The Duchess of Sutherland*," J. J. SHANNON.

In white; sitting against a dark background; three-quarter length.

372, "*Colonel Kitchener, R.E., C.B., C.M.G.*," HUBERT HERKOMER, R.A.

In khaki uniform ; helmet in hand ; Eastern city in full sunlight in background.

373, "*Flora*," J. W. WATERHOUSE, A.

Maiden in white draperies sitting by a niche in a marble wall in which are a statuette and some narcissi and purple iris.

380, "*A Minstrel of the Basque Provinces*," T. K. PELHAM.

381, "*Sail-making, Venice*," HENRY WOODS, A.

A group of sail-makers sitting at the side of a canal, close to the foot of a bridge.

382, "*F. W. Gundry, Esq.*," presentation portrait, W. F. YEAMES, R.A.

383, "*Lady Crosley*," CLAUDE CALTHROP.

388, "*Writing a message to St. Helena*," EYRE CROWE, A.

"Marie Louise, holding the hand of her son, the Roi de Rome, guides the pen in writing a letter to Napoleon at St. Helena, and sends with it a lock of the child's hair."—*De Montbel's "Life of the Duc de Reichstadt."* (Sketch, p. 78.)

390, "*Hugh Burdett Money Coutts*," JAMES SANT, R.A.

394, "*The Spendthrift's Legacy*," GEORGE F. COOK.

A young widow returns to her parent's cottage with an infant in her arms.

395, "*West Highlanders*," H. W. B. DAVIS, R.A. (sketch, p. 80).

396, "*James, son of Joseph J. Stansfeld, Esq.*," H. T. WELLS, R.A.

397, "*Miss Lydia Leslie at her Lessons*," G. D. LESLIE, R.A. (sketch, p. 80).

Other pictures noted are—**326**, "*Daffodils*," GABRIEL THOMPSON ; **328**, "*Mrs. H. Rudston-Read*," ROBERT D. OLIVER ; **375**, "*Thinking*," GRACE E. SAINSBURY ; **400**, "*Dunlappy Ford, Edzell*," G. W. JOHNSTONE.

GALLERY V. [Illustrations, pp. 81-94.]

406, "*W. Lansdowne Beale, Esq.*," W. C. HORSLEY.

Leaning on paddock railings, watching horses at exercise.

407, "*Spithead, 4th August, 1889*," W. L. WYLLIE, A.

H.I.M. the Emperor of Germany and H.R.H. the Prince of Wales inspecting the "Teutonic," White Star Line (sketch, p. 81).

413, "*A Flower-merchant*," KATE PERUGINI.

Small Italian child waiting for customers. Among the flowers are pink gladioli and chrysanthemums (sketch, p. 82).

414, "*Arthur W. Pinero, Esq.*," JOSEPH MORDECAL.

The well-known playwright seated pen in hand, in velvet jacket.

422, "*One-and-twenty*," SAMUEL E. WALLER (sketch, p. 83).

423, "*The ramparts, Walmer Castle: portraits of the Countess Granville and the Ladies Victoria and Mary Leveson-Gower*," C. E. PERUGINI.

424, "*Gull Island: a conversazione*," JOHN BRETT, A.

425, "*The last warm blush of fading day*," C. GREVILLE MORRIS.

426, "*John Morrison, Esq.*;" Presentation Portrait. FRANK S. OGILVIE.

Standing by rocket apparatus. Rocket in hand.

429, "*Old English home*," A. F. GRACE.

430, "*Sir Andrew Barclay Walker, Bart.*;" presentation portrait, W. Q. ORCHARDSON, R.A.

Seated at writing-table, full length.

431, "*The Battle of Trafalgar*," W. L. WYLLIE, A.

To be painted on a larger scale for the Junior United Service Club.

432, "*Glen Birnam*," SIR J. E. MILLAIS, Bart., R.A.

Through a leafless wood, where the snow lies in patches, a woman follows the road homeward. The hills of Birnam are seen beyond, against the rosy-toned and yellow sky in which the winter sun is setting (*sketch*, p. 84).

437, "*Supplanted*," JAMES CLARK.

438, "*Oban Regatta, 1890*," COLIN HUNTER, A.

Three yachts rounding a buoy (*sketch*, p. 85).

440, "*The Card-dealer*," MARY L. WALLER.

An Illustration to Rossetti,

443, "*Confirmation Day*," ALMA BROADBRIDGE.

444, "*A Game of 'Old Maid'*," ELIZABETH FORBES (*sk.*, p. 86).

447, "*Portrait of a lady*," JOHN FAED.

448, "*Innocents abroad*," FANNIE MOODY (*sketch*, p. 87).

452, "*After the Bath*," HARRIETTE SUTCLIFFE.

A baby in the mother's lap being decorated with cherries by an elder sister in pink frock and white mob cap.

453, "*Mrs. X—*" HUGH DE T. GLAZEBROOK (*sketch*, p. 88).

456, "*Fylingdales Moor*," JOHN BRETT, A.

459, "*Walter Buckler Lethbridge, Esq.*," JOHN PETTIE, R.A.

460, "*These are the flowers of middle Summer*," HENRI FANTIN-LATOURE.

461, "*Now fades the glimmering landscape on the sight*," GEORGE D. HISCOX.

465, "*Banks of the Ouse*," The late KEELEY HALSWELLE (*sketch*, p. 89).

466, "*The passing day*," CHARLES H. DAVIS.

467, "*Angela Vanbrough*," EDWIN LONG, R.A. (*sketch*, p. 90.)

468, "*Summer has gone on swallow's wings*," FRANK WALTON (*sketch*, p. 91.)

473, "*A posy from the Rialto*," E. MONTALBA (*sketch*, p. 93).

474, "*The Hon. Mrs. Lyulph Stanley*," HENRY T. WELLS, R.A.

475, "*Ulysses and the Sirens*," J. W. WATERHOUSE, A.

The galley of Ulysses is passing by the islands of the Sirens. The crew are tugging at the oar unmindful of the entreaties of their chief, who, by his own orders, is tied to the mast lest he yield to the temptation of the song. One of the sirens has settled on the gunwale, where hang the warriors' shields, and has almost conquered a mariner with her beauty. He cannot hear her voice, his ears being covered. Cliffs tower above the galley, and on the left are seen the islands under a brilliant sky (*sk.*, p. 92).

476, "*While the Earth remaineth seedtime and harvest shall not cease*," Gen. viii. 22, GEORGE LUCAS.

480, "*Haden Watkins*," T. BLAKE WIRGMAN (*sketch*, p. 93).

481, "*With the Daffodils*," JAMES SANT, R.A.

482, "*Solitude*," B. W. LEADER.

After sunset in a Surrey pinewood.

486, "*Mrs. James MacAndrew*," LOUISA STARR CANZIANI (*sketch*, p. 94).

487, "*Mrs. Wrightson*," W. B. RICHMOND, A.

In black gown and mantilla.

489, "*The Victory of Faith*," ST. GEORGE HARE.

Two Christian maidens, nude, one fair the other a negress, lying asleep on some straw on the pavement before a lions' cage, through the bars of which the animals are glaring at the figures.

490, "*In a golden clime*," JOSEPH FARQUHARSON.

Other pictures noted are—

408, "*George Livesey, Esq., M.I.C.E.*," presentation portrait. WILLIAM M. PALIN; **410**, "*Snowstorm*," EDWARD STOTT; **415**, "*Blazing July*," ERNEST R. FOX; **427**, "*A summer midnight in the North Sea*," J. FRASER; **461**, "*The magic crystal*," NELLY ERICHSEN; **477**, "*Assistance*," FRANK BRANGWYN; **483**, "*You must wait*," FRANK E. COX.

GALLERY VI. [Illustrations, pp. 95-102.]

In this room, almost entirely devoted to large works, the place of honour is shared by Mr. Frederick Goodall's "*Isles of Loch Lomond*," and Mr. Harrington Mann's "*Attack of the Macdonalds at Killiecrankie, 1689*," which hangs above it.

497, "*Go, and God's will be done*," R. HEDLEY.

498, "*Harvest-time at East Linton*," ROBERT NOBLE.

499, "*Evening*," A. D. PEPPERCORN.

510, "*Killiecrankie, 'When autumn woods are tinged wi' goud'*," CHARLES E. JOHNSON.

511, "*Proscribed: an incident in the French Revolution, 1796*," H. GILLARD GLINDONI (*sketch*, p. 96).

514, "*Sir Sydney Waterlow, Bart.*," presentation portrait, HUBERT HERKOMER, R.A.

515, "*The Isles of Loch Lomond*," FREDERICK GOODALL, R.A.
A large picture (*sketch*, p. 97).

516, "*Attack of the Macdonalds at Killiecrankie, 1689*,"
HARRINGTON MANN (*sketch*, p. 96).

517, "*Frustrated*," WALTER HUNT (*sketch*, p. 95).

518, "*Sir Cecil Clementi Smith, K.C.M.G., Governor of the Straits Settlements*," J. C. HORSLEY, R.A. (*sketch*, p. 98).

519, "*Gorse*," DAVID MURRAY, A. (*sketch*, p. 99).

520, "*Voltaire at the Café de Procope, listening to the criticism of the play, 'Semiramis'*," G. OGILVY REID.

524, "*Try my Soup*," HENRY S. TUKE.

A focs'le hand cooking soup in a kettle on board a small ship.

525, "*Awakening Day*," KENNETH MACKENZIE.

526, "*A horse is a vain thing for Safety*," LEGHE SUTHERS.

527, "*The Toyshop*," T. B. KENNINGTON (*sketch*, p. 100).

530, "*Mrs. E. Mortimer Hill*," ARTHUR HACKER.

531, "*Mrs. Harry Coghill*," Hon. JOHN COLLIER.

535, "*Helen Bryant and her pony 'Buttercup'*," MARY L. WALLER (*sketch*, p. 100).

536, "*Venice, from the Lido*," BRYAN HOOK (*sketch*, p. 101).

541, "*Hold Tight*," FRED MORGAN.

543, "*A Royal Escort, Venice, 1889*," CLARA MONTALBA.

On the Grand Canal. In the centre of the picture are gorgeous scarlet-covered gondolas (*sketch*, p. 102).

544, "*La Carmencita*," JOHN S. SARGENT.

A South American skirt dancer in dark amber satin dress covered with gauzy lace. In her black hair is a pale yellow flower. She stands, hands on hips, against a background gradating from dark greenish grey to a light warm tone.

548, "*Spring blossom*," E. BOROUGH JOHNSON.

550, "*The founder of English Astronomy*," EYRE CROWE, A.

Jeremiah Horrocks, having predicted the transit of Venus, witnesses it, November 1639.

551, "*Amy, wife of Sir Talbot Baker, Bart., and Eunice, their youngest daughter*," FRED S. BEAUMONT. On a garden terrace.

554, "*Pygmalion*," W. H. MARGESTON.

The sculptor, disapproving of the debauchery of the women of Amathus, reserved his affection for his works; becoming enamoured of his statue of Galatea, he prayed to Venus that it might become a living being. In the picture he kneels at the foot of the statue, which is springing into life, the hair being auburn, and the light falling on the shoulders, revealing the rosy hue.

555, "*On the Cornish Coast, Penzance*," T. SIDNEY COOPER, R.A.

556, "*Music that gentlier on the spirit lies, Than tired eyelids upon tir'd eyes,*" HERBERT GANDY.

558, "*Lay thy sweet hand in mine and trust in me.*" —Tennyson. E. BLAIR LEIGHTON (sketch, p. 101).

561, "*F. T. Martin, Esq.,*" MARIETTE COTTON.

562, "*Shadows falling,*" ARNESBY BROWN.

563, "*The Dunes of a bleak north land,*" ARNOLD PRIESTMAN.

564, "*Field Flowers,*" J. CLAYTON ADAMS.

Other pictures noted are:—496, "*Alderman Mark, Mayor of Manchester,*" EMMA MAGNUS; 504, "*A sailor's wife,*" WILLIAM H. HUMPHRIS; 505, "*To bed by daylight,*" A. G. WEBSTER; 512, "*A pastoral,*" EDWIN NICHOL; 522, "*Sleepy land,*" FRANCIS S. WALKER; 523, "*To my ladye,*" HARRIET HALHED; 529, "*A pathetic chapter,*" REGINALD BARBER; 540, "*The Lady of Shalott,*" WILHELMINA MARSHALL.

GALLERY VII. [Illustrations, pp. 103-107.]

568, "*Weary,*" SAVAGE COOPER.

569, "*Come unto Me, all ye that labour,*" SAVAGE COOPER.

570, "*Heavy laden,*" SAVAGE COOPER.

The above three pictures form a triptych, the centre panel being occupied by the Saviour, and the adjoining ones by two labouring couples.

574, "*Parthenope,*" FREDK. GOODALL, R.A.

576, "*To the workhouse,*" EMMA M. BOYD.

An old couple leaving their cottage, and trudging through the snow.

584, "*Napoleon's peril at 'Brienne-le-Château,'*" ROBERT HILLINGFORD.

"The career of Napoleon, who was advancing to enter the town, was nearly cut short by a Cossack, one of a band who had dashed unawares upon the Emperor's staff, and, singling him out, charged him with his lance in rest, and was only arrested by a bullet from the pistol of Gourgaud, which brought the daring lancer to the ground.—'*Bourrienne's Memoirs.*'"

585, "*Sporting dogs,*" DAVID G. STEEL. Two dogs with grouse.

586, "*A squally day off Ouisterham,*" HENRY MOORE, A.R.A.

587, "*Tired out,*" HARRIET SUTCLIFFE.

A girl and kitten near a window by a garden.

592, "*John Barrow, Esq.,*" F. GOODALL, R.A. Life-size figure.

593, "*By the deep sea*," COLIN HUNTER, A.R.A.

594, "*Mrs. Lampson and children*," EDWIN LONG, R.A.

595, "*Corfe*," FRED G. COTMAN.

599, "*Mrs. John Barrow*," FREDK. GOODALL, R.A.

600, "*Some fell on stony ground, where it had not much earth*," JOHN BRETT, A.R.A.

602, "*L'étac de Sercq : mist lifting*," HENRY MOORE, A.R.A.

Sea fog lifting shows the Island of Sark.

608, "*The stool of repentance*," ALEXANDER M. ROSSI.

A lady, seated in a chair, faces a group of boys and girls in a parqueted and tapestried parlour. In front of the group is a little girl, perched on a three-legged stool with a half-defiant air.

610, "*Christening preparations*," L. MALEMPRÉ.

611, "*Playmates*," GEORGE PIRIE.

Boy and puppy in a farmyard (*sketch*, p. 103).

612, "*Early Arrivals*," W. H. BARTLETT (*sketch*, p. 104).

618, "*Comme il est loin !*" ROBERT LITTLE.

619, "*H. Martyn Kennard, Esq.*," W. W. OULESS, R.A.

620, "*Florence, from San Miniato : evening*," J. MACWHIRTER, A.R.A. A purple light on the city and surrounding mountains.

621, "*A village idyll*," EDWIN HARRIS.

623, "*An idyll*," G. CROSLAND ROBINSON.

629, "*Listeners hear no good of themselves*," ELLA M. BEDFORD.

A woman with baby in her arms stands at the door of a room, inside which a laundress and another woman are gossiping.

630, "*Iona*," COLIN HUNTER, A.R.A.

631, "*Captain Townshend*," HUBERT HERKOMER, R.A.

640, "*Mrs. T. H. Watkins*," T. BLAKE WIRGMAN.

644, "*Mrs. Charles Oates*," FREDK. GOODALL, R.A.

645, "*Through the morning mist*," ADRIAN STOKES. (*sk.*, p. 105).

646, "*Robert Heath, Esq.*," HUGH DE T. GLAZEBROOK.

648, "*Scanty pasture*," J. DENOVAN ADAM.

649, "*The Emperor Theophilus chooses his wife : A.D. 829*," VAL C. PRINSEP, A.R.A. (*sketch*, p. 106).

"With a golden apple in his hand, he slowly walked down the line of contending beauties : his eye was detained by the charms of Icasia, and, in the awkwardness of a first declaration, the Emperor could only observe, that, 'in this world, women had been the cause of much evil.' 'And surely, sir,' she peltly replied, 'they have likewise been the occasion of much good.' This affection of unseasonable wit displeased the Imperial lover ; he turned aside in disgust ; Icasia concealed her disappointment in a convent ; and the modest silence of Theodora was rewarded with the golden apple."—*Gibbon*.

650, "*The evening sun has sunk to rest 'Mang moors and mosses mony O*," J. J. INGLIS.

656, "*Miss Alice Gomez*," T. BLAKE WIRGMAN.

661, "*The falling out of faithful friends Renewing is of love*," ARTHUR H. WEIGALL.

664, "*La Cigale*," HENRIETTA RAE (*sketch*, p. 108).

From La Fontaine's fable of "The Ant and the Grasshopper."

666, "*Sheila*," HENRY J. HUDSON (*sketch*, p. 107).

667, "*Saul and David: vide Browning's Saul*," E. NORMAND.

Figures life-size; rich Oriental robes. An important picture for the painter, not well seen in its present position (*sketch*, p. 107).

573, "*Wives and mithers*," JOHN R. REID.

Other pictures noted are:—**577**, "*Going to market: Normandy*," A. R. HOLLAND; **606**, "*On the Upper Lea, Herts.*," LEONARD M. POWELL; **625**, "*Who is coming?*" E. A. LILLEY; **647**, "*A threatening flood*," E. S. CALVERT; **651**, "*The Right Hon. Lord Vernon*," JULIAN STORY.

GALLERY VIII. [Illustrations, pp. 108-118.]

671, "*Annual inspection of horses at the Anchor Brewery, Mile End*," W. FRANK CALDERON.

Five cart-horses are being led out across a stone-paved yard before a critical group at the left. Red-tiled houses and early spring foliage form the background.

673, "*Alfred Gilbert, A.R.A.*," SEYMOUR LUCAS, A.R.A.

674, "*The Rt.-Hon. W. E. Gladstone, M.P.*," J. M'L. HAMILTON.

681, "*The centre of attraction*," JAMES HAYLLAR.

A baby and three women near some almshouses.

685, "*The ordination of elders in a Scottish Church*," J. H. LORIMER (*sketch*, p. 108).

687, "*The late Sir F. E. Boehm, Bart., R.A.*," H. J. BROOKS.

689, "*Margery, youngest daughter of Aland Duncan, Esq.*," JAMES SANT, R.A.

690, "*Manchester Ship Canal: works in progress at Eastham, September, 1890*," B. W. LEADER, A.R.A.

A view of the canal where it runs parallel to the Mersey, looking towards Manchester. The artist has taken advantage of the aspect of the works when flooded; triumphing over difficulties and turning most prosaic materials to picturesque account (*sk.*, p. 109).

691, "*The attack on the Peiwar Kotal*," VEREKER M. HAMILTON.

Fine physique of the Highlanders contrasted with small stature of the Goorkhas. Just the moment of daybreak, so that camp-fires and rifle-flashes tell as strong high lights. The Goorkhas are carrying the curious knife called the "Kookri." See also Official Catalogue.

692, "*Miss Alice Gomez*," ERNEST G. BEACH.

694, "*Elvira, daughter of Mrs. J. W. Todd*," EDWARD J. GREGORY, A.R.A.

695, "*Una and the lion*," ARTHUR T. NOWELL (*sketch*, p. 112).

"Still when she slept he kept both watch and ward."—'*Faerie Queen*.'

696, "*Waiting for the accused*," HON. JOHN COLLIER.

Interior of a torture chamber, with massive pillars of Norman origin. Three Dominicans, who form the court, sit at a table draped in black, waiting for the arrival of the accused. The torturers are on the left, in the light of a furnace (*sk.*, p. 110).

702, "*To Gretna Green*," J. WALTER WEST (*sketch*, p. 112).

704, "*T. J. Pemberton, Esq.*," G. A. STOREY, A.R.A.

705, "*Then Judas, which had betrayed Him, when he saw that He was condemned, repented himself*," F. W. W. TOPHAM.

The Temple painted according to Fergusson's suggested restoration (*sketch*, p. 114).

714, "*The Mountain of the Winds*," FRANK DICKSEE, A.R.A.

"There is a mountain in Arcadia, in a vast plain, where the four winds prepare to take breath for their courses on the earth, whence force shall resound on force, and softness be answered by softness."—*Greek Oracle*.

On a ledge of rocks, in morning light, the goddess of the south wind reclines in soft white draperies. Above her is a rainbow, and to the right the earth disappears in azure distance. To the rising west wind the south tosses the petals of roses which lie about her. Boreas, threatening, looms through a dark mist, and Eurus, drawing a falchion, swoops downwards in the track of an eagle. One of the few imaginative works in the Exhibition, and the most ambitious this artist has ever painted (*sketch*, p. 115).

715, "*F. Locker Lampson, Esq.*," HERBERT A. OLIVIER.

716, "*Shipwreck and rescue*," ANTOINE P. E. MORLON.

A lifeboat on a boisterous sea approaches a raft, on which are three men; one rows, another waves a piece of sail, while the third is apparently prostrate with exhaustion.

722, "*He drove them wandering o'er the sandy way*," JOSEPH FARQUHARSON.

A Bedouin driving sheep by the Nile.

730, "*The flagmaker*," W. H. MARGETSON.

731, "*The Troubadour*," G. SHERIDAN KNOWLES (*sk.*, p. 116).

737, "*The sight is pleasing, scent regaling*," FLORENCE A. SALTMER. A haymaking scene.

738, "*T. Wrightson, Esq.*," W. B. RICHMOND, A.R.A.

742, "*H. J. Ellis-Nanney, Esq., J.P., D.L.*" PHIL R. MORRIS, R.A.

743, "*In a fix,*" ALFRED W. STRUTT (*sketch, p. 117*).

746, "*Elmslie Horniman, Esq.,*" TREVOR HADDON.

743, "*Christening preparations,*" L. MALEMPRÉ.

A scene by an Italian fountain.

758, "*The master of the hounds,*" P. E. STRETTON. A puppy.

759, "*High, low, Jack and the game,*" H. MACALLUM (*sk., p. 118*).

Other pictures noted are:—670, "*Mrs. J. Burn Murdoch,*" W. G. BURN MURDOCH; 697, "*Eventide: Nidderdale,*" J. BUXTON KNIGHT; 706, "*In the British Museum,*" C. L. BURNS; 707, "*A fresh breeze,*" R. WANE; 708, "*A cold summer's day,*" L. SCOTT; 709, "*Mrs. Ernest Radford,*" EMMA BLACK; 712, "*A road off the common,*" J. GRAY; 725, "*In the midst of life we are in death,*" CAROLINE GOTCH; 728, "*Umbrella pines and poplars, Valescure,*" E. H. FAHEY; 735, "*Flowers,*" E. G. PROVAN.

GALLERY IX. [Illustrations, p. 119.]

789, "*An old couple,*" CHARLES H. M. KERR.

779, "*A regular customer,*" EDWARD KING.

787, "*The etcher,*" ROBERT ATKINSON.

790, "*A practical young person,*" SARAH BIRCH.

794, "*A crofter's holding,*" FLORA M. REID.

796, "*Au revoir,*" WILLIAM M. ROWE.

800, "*Gorey Castle, Jersey,*" WILLIAM KEELING.

804, "*Sheep feeding: Lincolnshire,*" DERING CURTOIS.

807, "*Dark deeds,*" JOHN A. LOMAX.

809, "*The village green,*" DAVID MURRAY, A.R.A.

811, "*The brook,*" HENRY LE JEUNE, A.R.A.

A little girl standing among some water-lilies.

815, "*Winter Morning,*" CHARLES W. EATON.

818, "*Buttercups and Daisies,*" DAVID MURRAY, A.R.A.

819, "*A greeting,*" HENRY WOODS, A.R.A.

820, "*Autumn,*" JAN VAN BEERS.

821, "*The violinist,*" JOHN PETTIE, R.A. (*sketch, p. 119*).

823, "*Listen to this,*" CHARLES W. BARTLETT.

826, "*A love-letter,*" C. F. LOWCOCK.

828, "*The new sign,*" E. BLAIR LEIGHTON.

829, "*Evening after rain,*" S. M. SANDERSON.

845, "*Portrait of my sister,*" H. HARRIS BROWN. by Google

- 850, "*The shepherd of Hindover Down*," ARTHUR TOMSON.
 851, "*Sunday morning*," G. C. HINDLEY.
 857, "*Off Newlyn : sea fog clearing*," E. R. I. BLACKBURNE.
 858, "*A peaceful evening : Ravensglass*," WILLIAM E. TINDALL.
 870, "*Design for a frieze*," GUSTAV NATORP.
 871, "*Othello, Act 1, Scene 3*," REGINALD E. ARNOLD.
 875, "*The brave deserve the fair*," H. GILLARD GLINDONI.
 878, "*Lennox Browne, Esq., F.R.C.S.*," JOHN LAVERY.
 886, "*The moon is up, and yet it is not night*," PARKER HAGARTY.
 892, "*The sleeping beauty*," ALICE E. DONKIN.
 Girl on couch near window. Dull evening light.
 904, "*Rather too hot*," J. HILL.
 907, "*By the hedgerow*," T. MELDRUM.
 908, "*The sweet siesta of a summer day*," J. W. GODWARD.
 Classical interior. Girl playing double pipe. Sea in distance.
 910, "*Portrait of a gentleman*," JAN VAN BEERS.
 911, "*The entombment of Christ*," JOSEPH TONNEAU.
 912, "*Dr. Johnson, Mr. Penn, and the churchwarden*," HERBERT E. HARLEY. Still life.
 925, "*Steal at the feet of the Sphinx*," ALPHONSE MIELICH.
 Soudanese seller of relics sitting before a granite hieroglyph.
 938, "*War prospects*," ANDREW C. GOW, R.A. Elect.
 941, "*A Corte in St. Pietro, Venice*," CHARLES PETTAFOR.
 947, "*A breezy day*," HENRY E. DETMOLD.
 960, "*Hurt*," EVA HOLLYER.
 962, "*A wee fish wife*," JOHN R. REID.
 964, "*Scene from 'Old Mortality* ;' the dragoons and Balfour of Burleigh in Niel Blane's change-house," CHARLES M. HARDIE.
 967, "*Clyment*," JOHN W. GODWARD. A girl in a blue and gold robe leaning against a marble balcony : the sea in background.

GALLERY X. [Illustrations, pp. 120-127.]

- 971, "*British matrons*," EDWIN DOUGLAS.
 Mares grazing on a headland by the sea (*sketch, p. 120*).
 972, "*The painter's children*," PHIL R. MORRIS, A.R.A.
 978, "*A winter harvest*," F. STUART RICHARDSON (*sketch, p. 121*).
 982, "*Sand-dunes*," B. W. LEADER, A.R.A.
 On the coast of Wales.
 983, "*Mrs. G. W. Pope*," W. W. OULESS, R.A.
 985, "*S. G. Johnson, Esq., Town Clerk of Nottingham*," J. H. LORIMER.

988, "*The judgment of Paris*," SOLOMON J. SOLOMON.

A study of the nude in outdoor light; almond blossoms and distant blue. Venus stands in the foreground as if anticipating victory. Minerva, partly undraped, sits on the left; on the right is Juno, half hidden in the trees. Paris is not seen (*sketch*, p. 122).

989, "*The misty morn*," ERNEST A. WATERLOW, A.R.A.

990, "*Portrait of L.A.S.*" MINNIE J. SHUBROOK.

992, "*J. E. Butler, Esq.*" CHARLES E. BUTLER.

996, "*Mangolds*," DAVID MURRAY, A.R.A. Large field of mangolds in sunlight. Distant view of the South Downs in Sussex.

999, "*A Codicil*," HERBERT P. DOLLMAN.

1006, "*Taming a shrew*," WILLIAM STRUTT (*sketch*, p. 123).

"Women that bene common chiders amonge their neighbours, and will not chastize their ill tongue to misseye folke, leutt them be chastized bi the Justice called ye Tew (ducking chair), or else leutt them make grievous rannsme, if they have wherecoff."—*Liber Secundus, the Dom sday of Ipswich.*

1007, "*Beatrice*," T. F. DICKSEE.

1008, "*A little flirt*," J. HAYNES WILLIAMS.

1011, "*Captive Britons in Rome*," THOMAS DAVIDSON.

The prisoners are being led under a triumphal arch.

1015, "*A parliamentary convoy surprised by Royalists*," ERNEST CROFTS, A.R.A. (*sketch*, p. 123).

1020, "*Gleaning*," A. FOORD HUGHES (*sketch*, p. 126).

1021, "*Sir Joseph A. Crowe, K.C.M.G.*," EYRE CROWE, A.R.A.

1022, "*A summer's day in Cleveland*," HEYWOOD HARDY.

1027, "*A mission to seamen*," H. LA THANGUE.

A group of sailors and women on a quay, with others in a boat alongside, listening to an evangelist.

1029, "*The Highland Summer*," J. BRETT, A.R.A. (*sketch* p. 125).

1034, "*Fire!*" W. FRANK CALDERON.

Stampede of frightened horses down a road towards spectator. Two men are hurriedly assisting their escape from the burning farm buildings. The lurid light of the fire is reflected in the water standing in the ruts of the road.

1035, "*The glory of a dying day*," W. L. WYLLIE, A.R.A.

1036, "*All among the barley*," ARTHUR LEMON (*sketch*, p. 124).

1045, "*Miss Angela Goetze*," SIGISMUND GOETZE.

1049, "*The departure of the fishing fleet, Boulogne*," A. C. TAYLER (*sketch*, p. 127).

1051, "*Springtime on the Almond, Midcalder*," JAMES FAED, Jun.

1052, "*Shrimps and Oysters*," MATTIE DUBÉ.

1053, "*What shall I do next?*" HERBERT A. BONE.

1059, "*November*," W. SIDNEY COOPER.

Other pictures to be noted are—970, "*Down Channel*," F. L. EMMANUEL; 974, "*The Rev. Daniel Moore*," JOHN A. VINTER; 986, "*Old lock on the Kennet*," W. T. MUIR; 994, "*Feeding the flock*," D. C. JENKINS; 1002, "*On the heights*," R. FOWLER; 1003, "*Child dressing*," F. BROWN; 1017, "*His sacred charge*," E. KING; 1018, "*Colonel William Salmond*," J. W. FOSTER; 1019, "*Res gesta*," H. H. BROWN; 1039, "*Nydia in the house of Glaucus*," IDA R. TAYLER; 1060, "*Expectation*," W. GILBERT FOSTER.

GALLERY XI. [Illustrations, pp. 128-134.]

1062, "*The pibroch*," LOCKHART BOGLE. Powerful study of a Highlander, in the Royal Stuart tartan, playing the battle tune of the clan on the eve of a raid (*sketch*, p. 128).

1065, "*My turn now*," J. C. DOLLMAN. A fox with a duck in the snow triumphantly regards the hounds from outside the kennels.

1072, "*Night*," W. E. NORTON. Vessels in a harbour.

1075, "*John Loyd Wharton, Esq., M.P.*," W. W. OULESS, R.A.

1079, "*The door of the seraglio*," ARTHUR MELVILLE.

Arabs are crouching to the right as a sheikh leaves the harem. Rose leaves float on the circular basin in the courtyard; an archway of Moorish design forms the background.

1082, "*The dancing girl*," BEATRICE GIBBS.

1086, "*Christ and the Magdalen*," ARTHUR HACKER.

The Magdalen in the carpenter's shop, robed in black, kneels to the Christ, who places His hand on her forehead (*sk. on titlepage*).

1087, "*Admiral of the Fleet, Sir Alexander Milne, G.C.B.*," ARTHUR S. COPE. Three-quarter length, in naval uniform.

1097, "*Mrs. M—*," JOHN S. SARGENT.

1108, "*Napoleon's farewell to Josephine: 'My destiny and France demand it'*," L. J. POTT (*sketch*, p. 130).

1118, "*Soldiers and sailors—the Salvation Army, 1891*," STANHOPE A. FORBES. At Newlyn (*sketch*, p. 131).

1126, "*J. C. Horsley, Esq., R.A.*," WALTER C. HORSLEY.

1130, "*Still evening*," B. W. LEADER, A.R.A.

The old church and yew trees at Bettws-y-Coed.

1134, "*James Purdey, Esq.*," ARCH. S. WORTLEY.

1135, "*Mary, daughter of Mr. and the Hon. Mrs. Ellis-Nanney*," PHIL R. MORRIS, A.R.A.

1136, "*At Land's End, Cornwall*," T. SIDNEY COOPER, R.A.

1137, "*The evening hour*," E. A. WATERLOW, A.R.A. (*sk.*, p. 132).

1138, "*For of such is the Kingdom of Heaven*," F. BRAMLEY. At Newlyn, in Cornwall (*sketch*, p. 133).

1143, "*Mrs. and Miss Storey*," G. A. STOREY, A.R.A.

1144, "*Llanaber, Cardigan Bay*," PHIL R. MORRIS, A.R.A.
(*sketch, p. 134*).

1146, "*Walter Besant, Esq.*," A. E. ELMSLIE.

1149, "*The very Rev. T. W. Fex-Blake, Dean of Wells*," HERMAN G. HERKOMER.

1155, "*Old Wigtown quay and Cairnsmore*," CHARLES P. KNIGHT

1159, "*From the Spanish Main*," F. BOURDILLON. (*No sketch by desire of the artist.*)

1161, "*A maiden fair*," G. A. STOREY, A.R.A.

Other pictures noted are:—1069, "*Unto the last*," F. S. SPENLOVE; 1070, "*Alderman James Bootle, F.G.S.*," M. C. W. FLOWER; 1073, "*Autumn sunlight*," J. HAYLLAR; 1080, "*Crushed hopes*," M. SIMONS; 1089, "*Molly*," C. PLIMPTON; 1090, "*A group of rhododendrons*," K. STEVENS; 1099, "*Before Martyrdom*:" 'My grace is sufficient for thee: for My strength is made perfect in weakness'—2 Cor. xii 9, E. F. POWELL; 1107, "*Portrait of a lady*," T. C. S. BENHAM; 1114, "*Ebb tide on the Alde*," A. MANN; 1115, "*Conway shore*," H. F. VAN DER WEYDE; 1121, "*Spring flowers*," MAUDE GOODMAN; 1141, "*Calming down*," R. WANE; 1142, "*W. L. Foy, Esq.*," R. HOLYOAKE.

WATER COLOURS AND MINIATURES. Nos. 1163-1555.

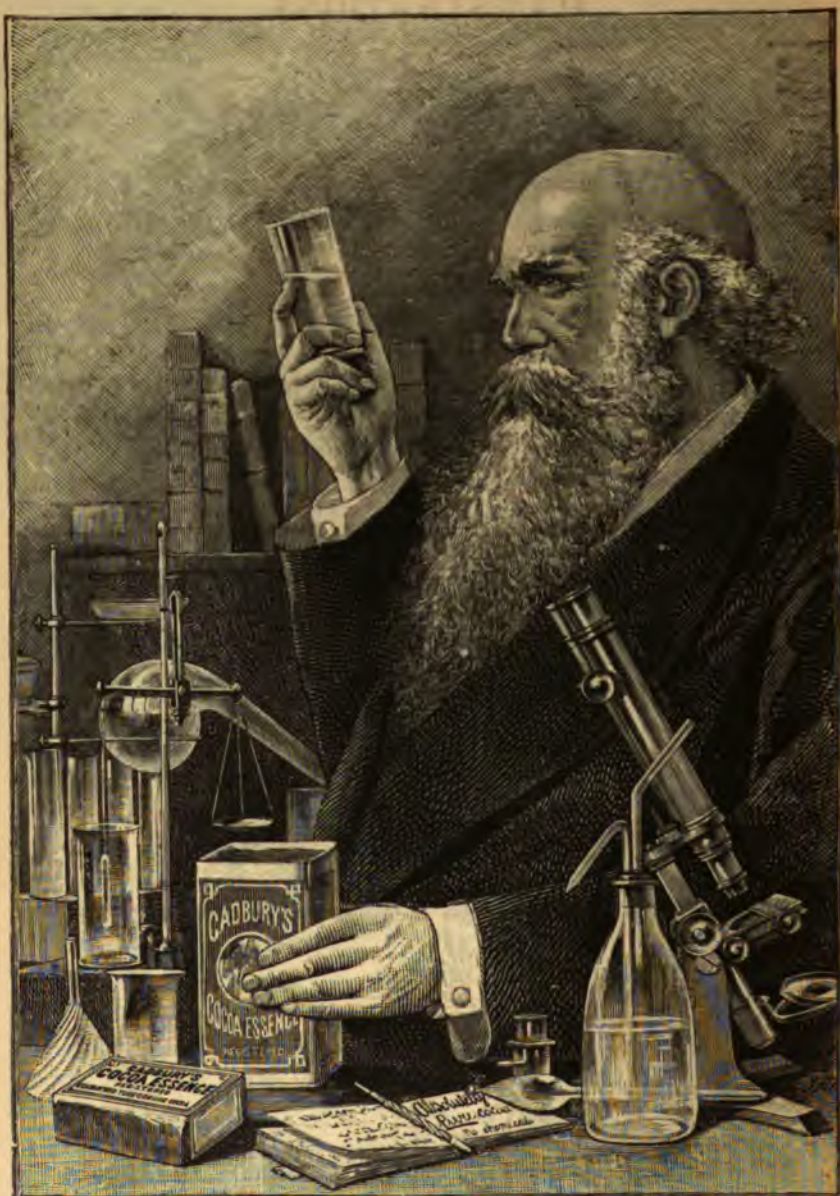
WORKS IN BLACK AND WHITE. Nos. 1556-1726.

ARCHITECTURAL DRAWINGS. Nos. 1727-1931.

SCULPTURE. Nos. 1940-2102. [*Illustrations, pp. 135-140.*]



No. 59. "*A sunset calm*." CHARLIE W. WYLLIE.



The Analyst, comparing the flesh-forming ingredients in Cocos, gives the following average:—

"Flesh-forming ingredients in natural Cocoa Nibs	13.00"
"Flesh-forming ingredients in the best Commercial Cocoa with added Starch and Sugar	8.00"
"Flesh-forming ingredients in Cadbury's Cocoa, the standard English article	21.00"

"The process of preparation concentrates the nourishing and stimulating principles of the Cocoa bean."

"Cadbury's Cocoa being Absolutely Pure is, therefore, the best Cocoa."

ILLUSTRATIONS.

GALLERY I.



First panel.

40 X 20.

No. 21. "*A mighty hunter before the Lord.*" BRITON RIVIERE, R.A.



40 X 20.

40 X 60.

40 X 20.

Nos. 21, 22, 23.

Digitized by Google

(*Sketched by permission of Messrs. Agnew, the owners of the copyright.*)



No. 43. "*When the world was young.*" ANNA LEA MERRITT. 36 × 48.



No. 48. "*A modern St. Francis.*" J. B. BURGESS, R.A. 35 × 27.



No. 42. "*Town gallants.*" SEYMOUR LUCAS, A.

26 X 35.

[*Door.*]

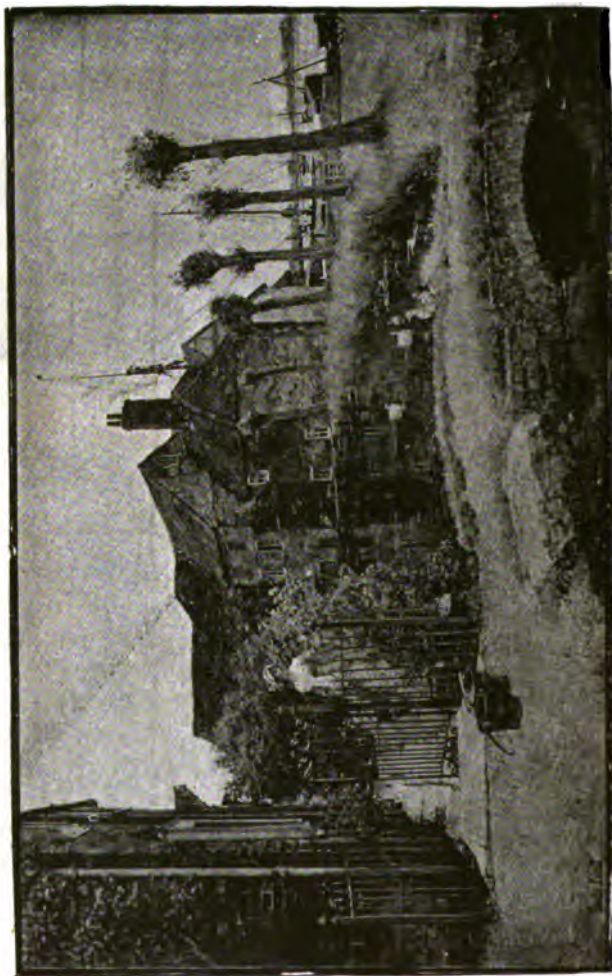


No. 58. "*Uninvited guests.*" W. D. SADLER.

38 X 30.

(By permission of Messrs. Frest and Reed, *Clare Street, Bristol*, by whom an etching is to be published-).

Digitized by Google



36 x 50

No. 71. *"The lass that loves a sailor."* YEEND KING.



49 X 39.

No. 72. "*Colonel J. W. Malcolm, M.P.*" W. W. OULESS, R.A.



8, x 49.

No. 77. "*On strike.*" HUBERT HERKOMER, R.A.



No. 80. "Madame Antoinette Starling."
49 x 34-
J. DOYLE PENROSE.



No. 78. "Starlings roosting."
59 x 37.
WILLIAM J. LAIDLAY.



49 X 36.

No. 81. "*May.*" ERNEST A. WATERLOW, A.



60 X 45.

No. 83. "*Old sea dogs.*" W. H. Y. TITCOMB.

GALLERY II.



40 X 60.

No. 104. "*The edge of the heath.*" A. GLENDENING, JUN.



38 X 53.

No. 102. "*Bolton Abbey and woods.*" J. MACWHIRTER, A.



29 X 24.

No. 111. "*Little Lord Fauntleroy.*" JAMES SANT, R.A.

12 X 15.

No. 110. "*African panthers.*" JOHN M. SWAN.

(By permission of Messrs. Boussod, Valadon, and Co.)

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36 x 60.

No. 114. "*A wreck from the Spanish Armada.*" FRANK WALTON.

"And made his ships a prey unto the sand,
That meant to prey upon another's land."—*Hakluyt.*



47 x 61.

No. 115. "*The crisis.*" FRANK DICKSEE, A.



41 x 33.

No. 129. "*Love in winter.*" G. H. BOUGHTON, A.

"The blackbird whistled to the thrush,
'Which way did bright-eyed Bella go?
Look, speckle-breast, across the snow,—
Are these her dainty tracks I see,
That wind beside the shrubbery?'"—*Austin Dobson.*



No. 141. "*Mrs. George Coats.*" J. J. SHANNON. ^{70 x 45.}



No. 142. "*Romy mere and sunset hills.*" ALFRED EAST.

Digitized by Google ^{36 x 60.}



39 X 42.

No. 145. "*Do you like butter?*" C. G. HARDS.

77 X 39.

No. 151. "*Mrs. John Crooke.*" T. C. GOTCH.



91 X 50.

No. 147. "*Perseus and Andromeda.*" SIR F. LEIGHTON, BART., P.R.A.

(By permission of the Berlin Photographic Company, 43, New Bond Street, by whom a photogravure is to be published.)



29 X 51.

No. 152. "*Winter nightfall in the marshes.*" G. H. BOUGHTON, A.



27 X 47.

No. 163. "*The widow.*" F. D. MILLET.



30 X 45.

No. 179. "*Noblesse oblige ;*" *two more couples wanted.*"
JOHN HAYNES-WILLIAMS.



45 X 56.

No. 182. "*After the hunt.*" PHILIP E. STRETTON.



50 x 24

No. 187. "An altar of unsculptured stone: 'A thing of ages gone.'" ARNOLD HELCKÉ.

GALLERY III.



87 x 54

No. 188. *"Mrs. Charles Kettlewell."* FREDK. GOODALL, R.A.



50 X 44.

No. 189. "*Miss Florence Sabine Pasley.*" HARRINGTON MANN.



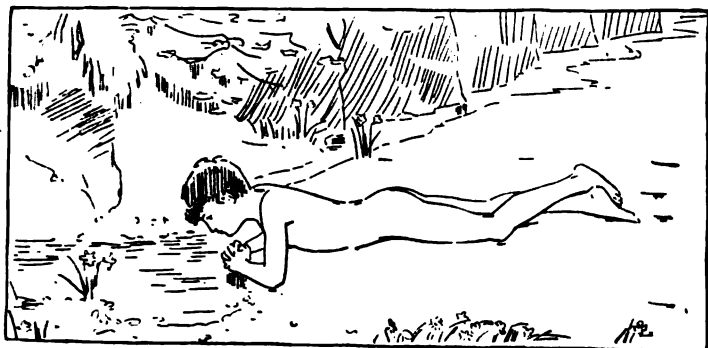
46 X 76.

No. 197. "*Sunrise in the Severn valley.*" MATTHEW R. CORBET.



36 x 61.

No. 192. "The setting sun now gilds the eastern sky." HENRY MOORE, A.



39 x 78.

No. 201. "*Far away in some region old.*" LAURENCE SCOTT.



6 ft. x 8 ft. 6.

No. 200. "*A winter's night.*" NIELS M. LUND.



40 X 50.

No. 204. "A Highland bay." JOHN MACWHIRTER, A.



No. 210. "The bridge." DAVID MURRAY, A.

40 X 60.



No. 213. "Lake Lötting, Lowestoft." ARNOLD PRIESTMAN.

30 X 43-



No. 219. "*Lucy's fluttin'.*" THOMAS FAED, R.A.

31 X 25.



No. 225. "Don Quixote discourses upon arms and letters to the company at the inn"—book iv. chap. 10.
 43 X 66.
 SIR JOHN GILBERT, R.A.



No. 228. "St. Elizabeth of Hungary's great act of renunciation." P. H. CALDERON, R.A.
59 x 83.



No. 227. "*In a Derbyshire dale.*" YEEND KING.

6a X 9a.



No. 228. "*Portraits.*" JOHN CHARLTON.

6a X 7a.



No. 232. "Return of Persephone." SIR F. LEIGHTON, BART., P.R.A. 79 x 30.
(By permission of the Fine Art Society, the owners of the copyright.)



76 X 36.

No. 238. "*Hail Mary!*" MARIANNE STOKES.



37 x 76

No. 240. "Called to the Lifboat." ALBERT STARLING.



56 x 45

No. 231. "Grace." SIR J. E. MILLAIS, BART., R.A.

An engraving of this picture is to be published by Messrs. Arthur Tooth & Son, Haymarket, W., the owners of the copyright.)



49 X 69

No. 238. "*Morning mists.*" PETER GRAHAM, R.A.



33 X 43

No. 243 "*Making harness in Seville.*" J. B. BURGESS, R.A.



77 X 50.

No. 251. "*Dutch fish-carriers.*" ALFRED HITCHENS.

40 X 72.

No. 253. "*A ploughing match, Cornwall.*" WILLIAM B. FORTESCUE.



33 X 25.

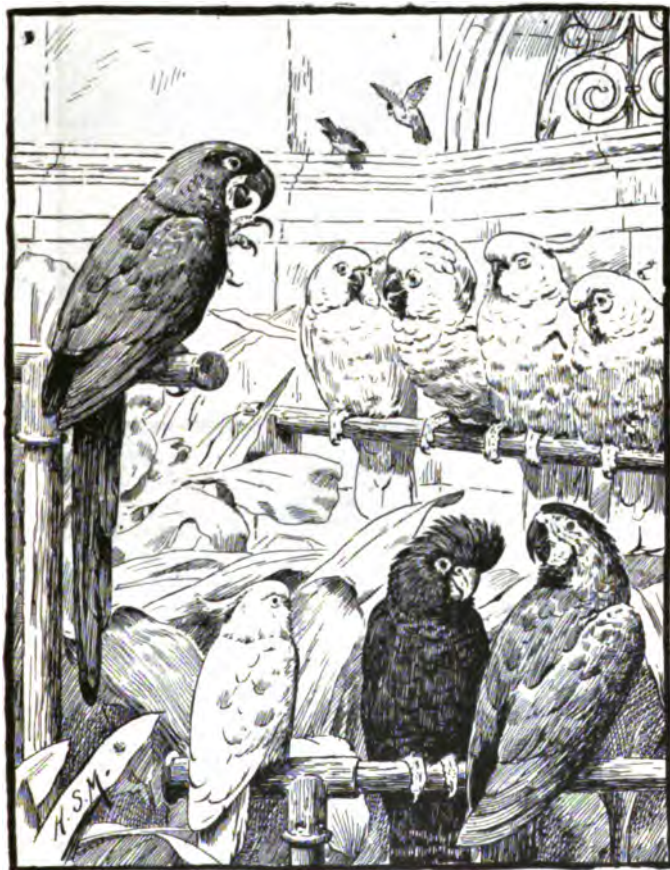
No. 257. *"The sweetest beggar that e'er asked for alms."*—Longfellow.
W. P. FRITH, R.A.



24 X 26.

No. 260. *"Playmates."* EDWARD DOCKER.

Digitized by Google



No. 259. "A select committee." H. STACY MARKS, R.A. 44X 34



No. 267. "*Autumn morning.*" Diploma work. VICAT COLE, R.A. 31 x 53



No. 269. "*Mrs H Terry.*" JAMES SANT, R.A. 29 x 24



38 X 72.

No. 272. "*A corner of the fair.*" C. COLLINS.

77 X 53.

No. 274. "*The mother.*" EDWARD E. SIMMONS.



47 X 7½

No. 275. "The fleecy charge." T. SIDNEY COOPER, R.A.



38 x 62.

No. 276. "*A passing cloud.*" MARCUS STONE, R.A.

(By permission of Mr. Arthur Lucas, 31, New Bond Street, by whom an engraving will be published.)



No. 282. "*An enigma.*" W. Q. ORCHARDSON, R.A.

Digitized by Google 32 x 44.



45 X 33

No. 283. "*Silva*." JOHN PETTIE, R.A.No. 288. "*A gleamy day, Picardy*." H. W. B. DAVIS, R.A.

Digitized by Google 36 X 72



5 ft. x 10 ft.

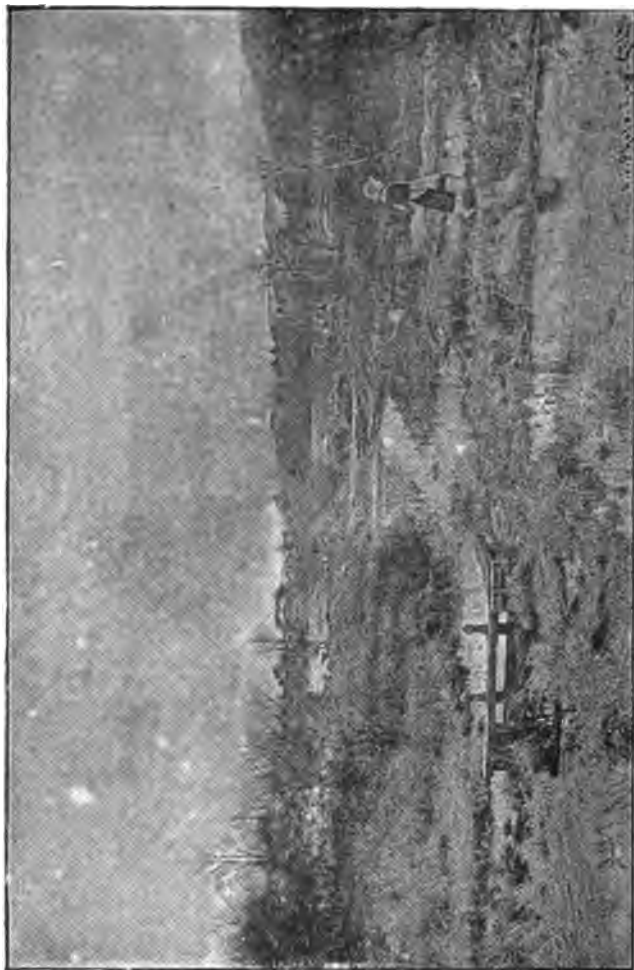
No. 292. "Summer." W. REYNOLDS STEPHENS.

This design has been executed for the Royal Academy as a mural decoration in the Refreshment Room of the Exhibition Galleries.



24 x 31

No. 297. "Portrait." JOHN LONGSTAFF.



48 x 72.

No 1303. "Lingering autumn." SIR J. E. MILLAIS, BART., R.A.

(An etching by M. Chavvel is to be published by Messrs. Arthur Tooth and Sons, Haymarket, W., the owners of the Copyright.)



72 X 48.

No. 206. "*Jeanie and Kolen, daughters of T. Jefferies, Esq.*" W. LLEWELLYN.



Digitized by 37 X 51.

No. 303. "*Una Cresima: the confirmation of a child, Venice.*" S. MELTON FISHER.



27 X 22.

No. 304. "*The Lady Katherine Thynne.*" G. F. WATTS, R.A.

GALLERY IV.



52 X 42.

No. 311. "*Mrs. Frank Barrett.*" VAL C. PRINSEP, A.



Digitized by Google

48 X 72.

No. 346. "*Moor and mountain.*" CHARLES STUART.



36 X 60.

No. 335. "Love at first sight." MARCUS STONE, R.A.

(By permission of Messrs. Frost & Reed—*fine Art Publishers, Bristol*—the owners of the copyright, by whom an engraving is to be published.)



42 X 60.

No. 332. "The morning of Waterloo: Napoleon's headquarters." ERNEST CROFTS, A.
 (By permission of Messrs. Arthur Tooth & Sons, Haymarket, W., the owners of the copyright.)



50 X 30.

No. 343. "An angler." J. T. NETTLESHIP.



41 X 30.

No. 394. "*Les enfants d: chœur, Rouen Ca'hedral.*" WILLIAM F. YEAMES, R.A.



35 x 27.

No. 311. "*Mrs. Downing.*" C. P. DOWNING.

36 x 28.

No. 339. "*Mary.*" W. MOUAT LOUDAN.

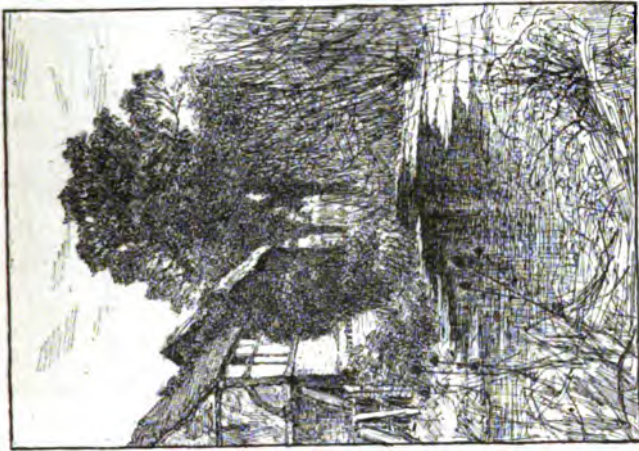


43 X 55.

No. 333. "*Professor Huxley.*" HON. JOHN COLLIER.

24 X 19.

No. 398. "*Writing a message to St. Helena.*" EYRE CROWE, A.



49 x 35-
No. 392. "*A silent pool.*" EDWARD W. WAITE.



44 x 43-
No. 388. "*Granny's may-blossom.*"
G. HILLVARD SWINSTEAD.



No. 395. "*West Highlanders.*" H. W. B. DAVIS, R.A.

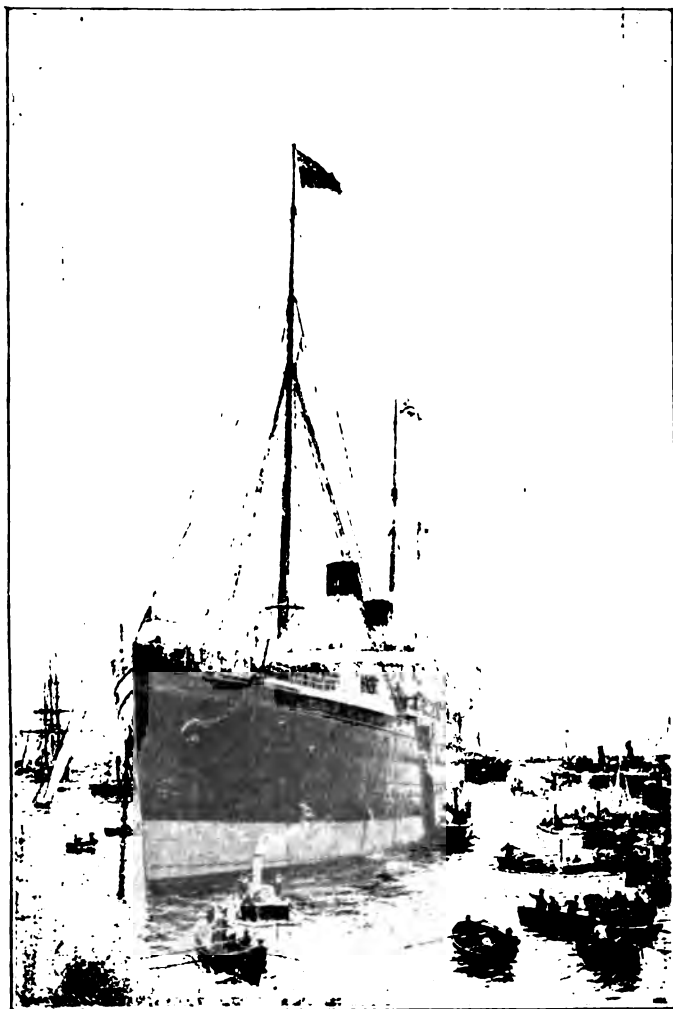
35 X 72.



No. 397. "*Miss Lydia Leslie at her lessons.*" G. D. LESLIE, R.A.

24 X 18.

GALLERY V.



59 x 39.

No. 407. "*Spithead*," 4th August, 1889: H.I.M. the Emperor of Germany and H.R.H. the Prince of Wales inspecting the *Teutonic*, mercantile armed cruiser, White Star Line. W. L. WYLLIE, A.



20 X 24

No. 410. "Snowstorm." EDWARD STOTT.



47 X 34

No. 413. "A flower merchant." KATE PERUGINI.

Digitized by Google



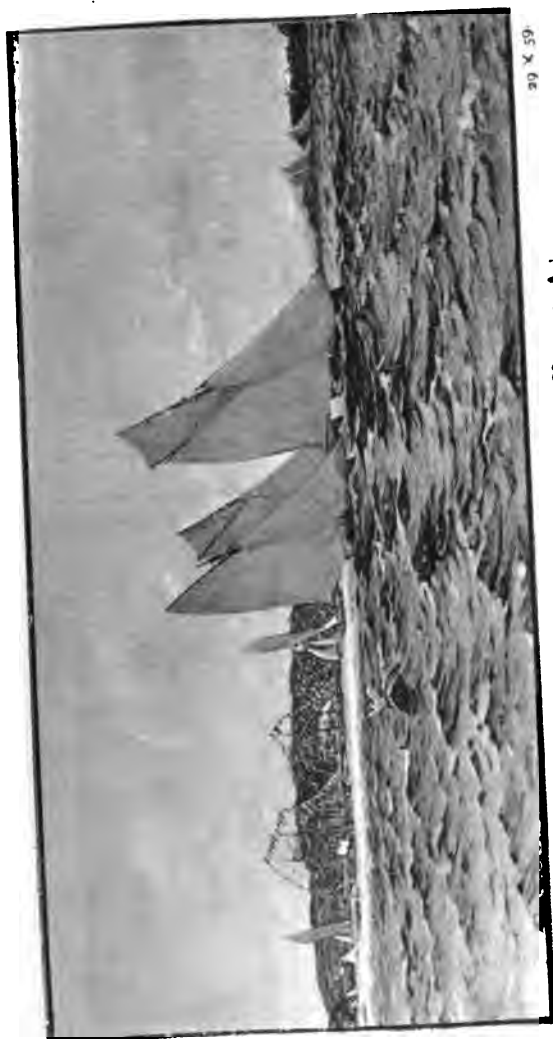
64 X : 08.

No. 492. "One-and-twenty." SAMUEL E. WALLER.

(By permission of Messrs. Dendervall, 160, New Bond Street, the owners of the copyright, for whom an engraving is in progress.)



No. 432. "*Gim Birnam.*" SIR J. E. MILLAIS, BART., R.A. 56 x 39.



29 X 59

No. 438. "*Oban regatta*, 1890." COLIN HUNTER, A.



No. 443. "*A willing hand.*" FRED MORGAN. 38×43 .



No. 444. "*A game of 'old maid.'*" ELIZABETH FORBES.

41 X 28

Digitized by Google



No. 448. "*Innocents abroad.*" FANNIE MOODY. 16 X 26.



No. 455. "*Consulting the witch.*" FRED ROE. 30 X 37.



No. 453 "*Mrs. X*—," HUGH DE T. GLAZEBROOK.

90 X 54



49 x 62.

No. 464. "*Miss Katie Mockford.*" F. MARKHAM SKIPWORTH.

40 x 70.

No. 465. "*Banks of the Ouse.*" THE LATE KEELEY HALSWELLE.



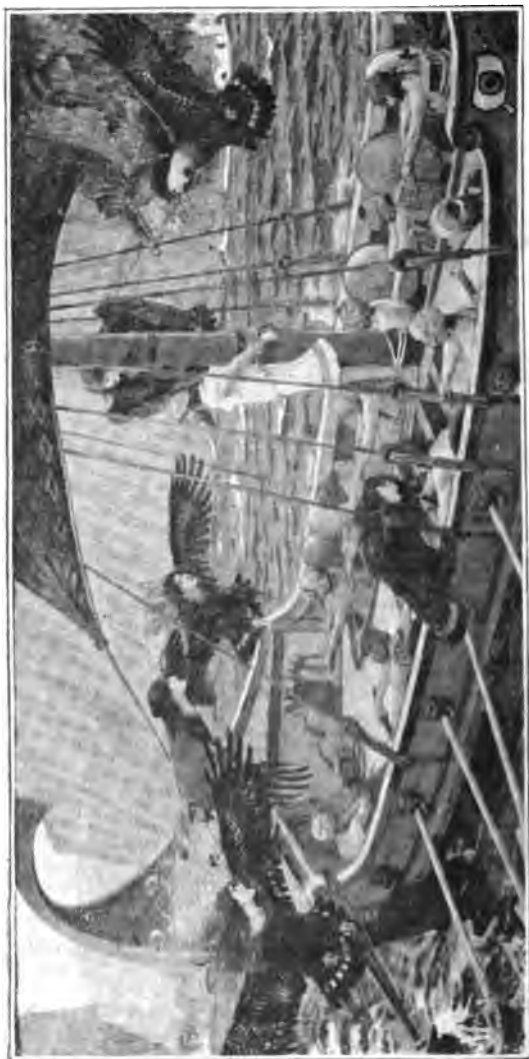
40 X 28.

No. 467. "*Angela Vanbrough.*" EDWIN LONG, R.A.



60 X 50.

No. 468. "*Summer has gone on swallows' wings.*" FRANK WALTON.



38 x 78.

No. 476. "*Ulysses and the sirens.*" J. W. WATERHOUSE, A.



38 X 22.
No. 473. "A posy from the Riacho."
ELLEN MONTALZA.



44 X 34.
No. 490. "Haden Watkins."
T. BLAKE WIRGMAN.

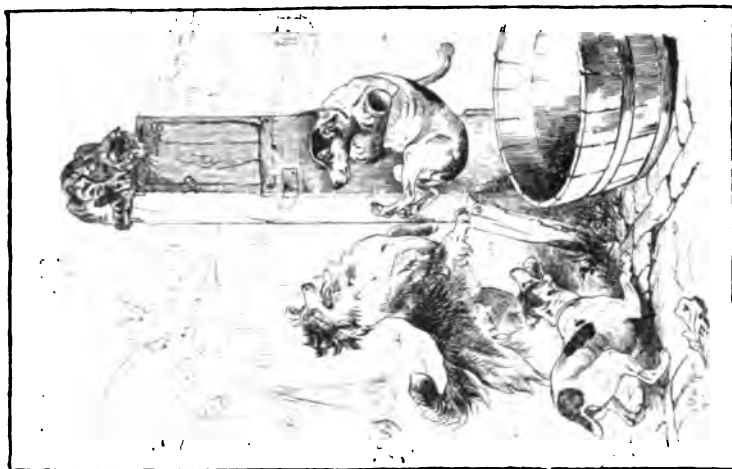


No. 488. "*Locked out.*" ALICE G. BROWN. ^{36 X 24}



No. 486. "*Mrs. James Macandrew.*" LOUISA STARR CANZIANI. ^{43 X 54}

GALLERY VI.



68 X 44

No. 517. "Frustrated." WALTER HUNT.



34 X 26.

No. 508. "Playmates." JOSEPH CLARK.



51 x 64.

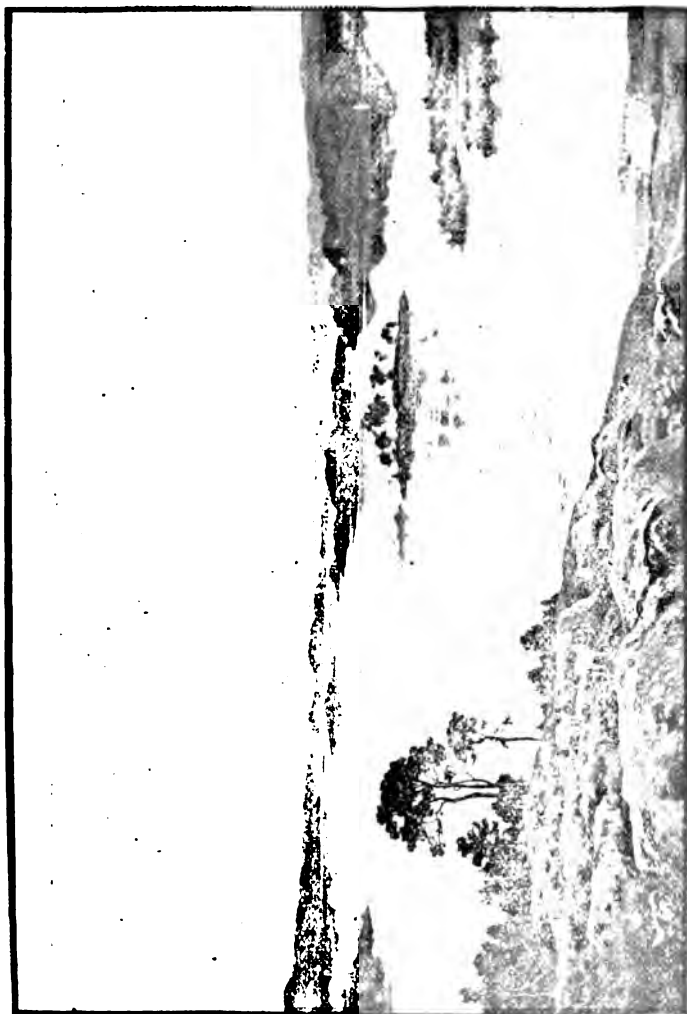
No. 511. "*Froscibed: an incident in the French Revolution, 1796.*"

H. GILLARD GLINDONI.



80 x 96.

No. 516. "*Attack of the Macdonalds at Killiecrankie, 1689.*" HARRINGTON MANN.



64 x 95.

No. 515. "*The isles of Loch Lomond.*" FREDK. GOODALL, R.A.



83 X 45.

No 518. "*Sir Cecil Clementi Smith, K.C.M.G., Governor of the Straits Settlements.*" J. C. HORSLEY, R.A.



48 x 72.

No. 519. "Corrie." DAVID MURRAY, A.

"The path with laughing furze o' errun,
When bursting seed-bells crackle in the sun."



No. 535. "*Helen Bryant and her pony 'Buttercup'.*"
MARY L. WALLER.



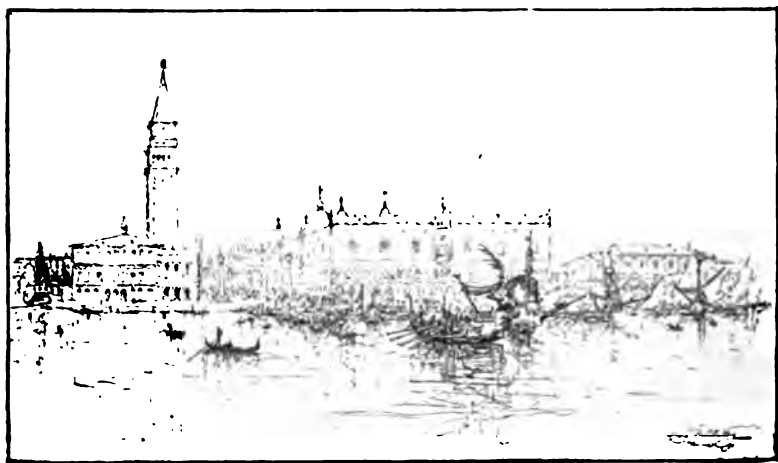
No. 527 "*The toy-shop.*" T. B. KENNINGTON.



No. 536. "*Venice, from the Lido.*" BRYAN HOOK, ^{30 X 40.}



No. 558. "*Lay thy sweet hand in mine and trust in me.*" Tennyson.
E. BLAIR LEIGHTON.
(By permission of the owner of the copyright.)



30 X 58.

No. 543. "*A royal escort, Venice, 1889.*" CLARA MONTALBA.



56 X 43.

No. 560. "*Through the woods.*" ERNEST PARTON.



No. 609. "*February*." J. L. PICKERING.

38 X 60.



No. 611. "*Playmates*." GEORGE PIRIE.

20 X 36.



No. 630, "*Iona*," COLIN HUNTER, A.

27 X 47.



30 x 21½

No. 612. "*Early arrivals.*" W. H. PARTINGTON.

30 x 41.

No. 617. "*Pis Bernina.*" EDWARD T. COMPTON



25 X 40.

No. 655. *"Morning after the storm,"* J. S. NOBLE.



48 X 72.

No. 645. *"Through the morning mist,"* ADRIAN STOKES.



110. 649." "The Emperor Theophilius chooses his wife: A.D. 829." VAL C. PRINSEP, A.
65 X 35.



No. 667. "*Saul and David: vide Browning's 'Saul.'*" ERNEST NORMAND. 63 X 78.



No. 668. "*Sheila.*" HENRY J HUDSON. 30 X 25. Digitized by Google



NO. 602. "*La Cigale*." H. RAE. 39 X 47.

GALLERY VIII.



NO. 605. "*The Murdering of elders in a Scottish Church*." J. H. TORRIS. 43 X 54.



Nc. 890. "Manchester ship canal: works in progress at Eastham, September 1890." B W. LEADER, A.
 (By permission of Messrs. Thos. Agnew & Sons, Old Bond Street, the owners of the copyright.)



No. 698. "*Waiting for the accused.*" HON. JOHN COLLIER.

44 x 36.



05 X 44.

No. 697 "Eventide: Nidderdale." J. BUXTON KNIGHT.



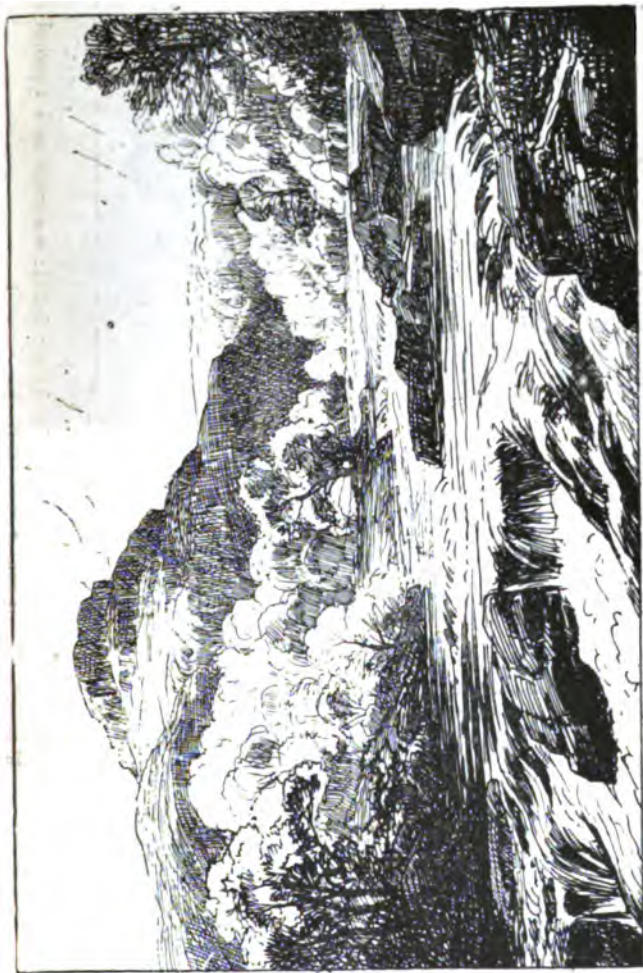
30 x 40.

No. 695. "*Una and the lion.*" ARTHUR T. NOWELL."Still when she slept he kept both watch and ward."—"*Fairie Queens.*"

J. Walter West 1890

No. 702. "*To Gretna Green.*" J. WALTER WEST.

24 x 36



40 x 60

No. 703. "*The falls o' Tummel, Perthshire.*" CHARLES E. JOHNSON.



No. 705. "Judas": "Then Judas, which had betrayed Him, when he saw that He was condemned, repented himself."—*Matt. xxvii. 3.* FRANK W. W. TOPHAM.

56 X 96.



No. 714. "*The mountains of the winds.*" FRANK DICKSEE, A. 17 x 100.



48 x 63

No. 726. "*In the midst of life we are in death.*" CAROLINE GOTCH.



28 x 36.

No. 731. "*The troubadour.*" G. SHERIDAN KNOWLES.



No. 740. "*Sharing fish.*" T. C. GOTCH.

48 x 63



No. 743. "*In a fix.*" ALFRED W. STRUTT.

37 x 37



36 x 72.

No. 799. "*High, low, tack, and the game.*" HAMILTON MACALLUM.

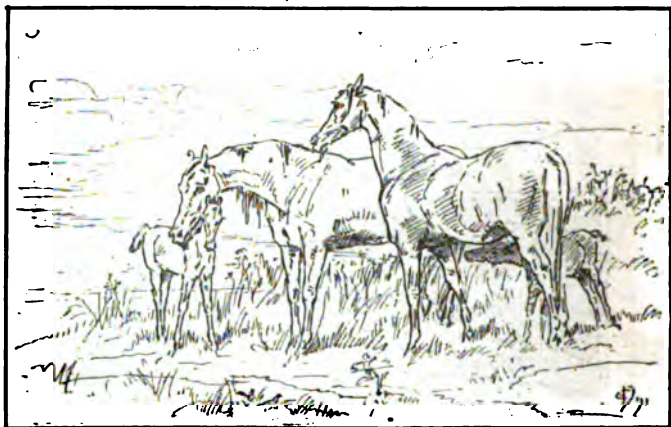
GALLERY IX.



24 x 18.

No. 821. "*The violinist.*" J. PETTIE, R.A.

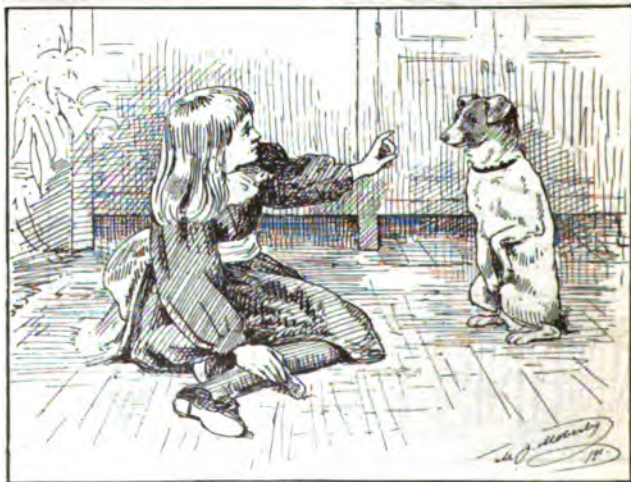
GALLERY X.



30 X 40.

No. 971. "*British Matrons.*" EDWIN DOUGLAS.

(An engraving of this picture to be published by the Autotype Co., owners of the copyright.)



24 X 35.

No. 975. "*A lesson of patience.*" MARIQUITA J. MOBERLY.



44 X 64.

No. 978. "*A winter harvest.*" F. STUART RICHARDSON.



42 X 60

No. 995. "*Sunday evening.*" J. AUMONIER.



No. 988. "The judgment of Paris." SOLOMON J. SOLOMON. 95 X 65.



No. 1006. "*Taming a Shrew.*" WILLIAM STRUTT.

35 X 60.



No. 1015. "*A Parliamentary convoy surprised by Royalists.*" ERNEST CROFTS, A.

40 X 60.



No. 1016. "*In drowsy summer time.*" K. MACKENZIE. 45 X 84.



No. 1028. "*Fine growing weather.*" M. R. JONES. 19 X 39.





23 x 47.

No. 1053. "*The Highland summer.*" JOHN BRETT, A.



60 x 48.

No. 1020. "*Gleaning.*" A. FOORD HUGHES.

22 x 30.

No. 1048. "*Neighbours and friends.*" A. W. BAYES.



54 X 75.

No. 1049. "*The departure of the fishing fleet, Boulogne.*" A. CHEVALLIER TAYLER.

GALLERY XI.



76 X 54.

No 1062. "*The pibroch.*" LOCKHART BOGLE.



No. 1067. "*The rising generation.*" J. C. DOLLMAN.

27 X 42.



60 X 72.

No. 1076. "*Cinderella: Grimm's fairy-tale.*" FRED HALL.

54 X 72.

No. 1001. "*It is not linen you're wearing out,
But human creatures' lives.*"Digitized by Google
CLAUDE CALTHROP.



No. 1106. "*What's that?*" WILLIAM FOSTER.

25 X 34.



No. 1108. "*Napoleon's farewell to Josephine:*" 'My destiny and France demand it.' LASLETT J. POTT.

56 X 32.



No. 1118. "Soldiers and sailors—the Salvation Army, 1891." STANHOPE A. FORBES.
12 x 81.



36 X 28.

No. 1109. "*In the reign of terror.*" JESSIE MACGREGOR.

28 X 47.

No. 1137. "*The evening hour.*" ERNEST A. WATERLOW, A.



43 X 33

No. 1143. "*Mrs. and Miss Storey.*" G. A. STOREY, A.



Digitized by Google

75 X 99

No. 1138. "*For of such is the kingdom of heaven.*" FRANK BRAMLEY.



No. 1156. "*Victims.*" ARTHUR J. ELSLEY. 37 X 44
(By permission of Messrs. Grover and Co., Nottingham.)



No. 1144. "*Llanaber, Cardigan Bay.*" PHIL R. MORRIS, A. 35 X 53

SCULPTURE.



No. 1099. "*Athlete struggling with a python.*" SIR F. LEIGHTON, BART., P.R.A.



No. 2085. "*Science*"—decorative panel in high relief. Model of an external frieze to be carved on the Institute of Chartered Accountants in the City of London. HAMO THORNYCROFT, R.A.



No. 1902. "*Triumph*"—design for a quadriga—group. ADRIAN JONES.



No. 1978. "*Houph-id*"—relief. GILBERT W. BAYES.



No. 1948. "*A little student*"—statuette.
ALBERT TOFT.



No. 2100. "*Song*"—statue.
THOMAS BROCK, R.A. *Elect.*



No. 1972. "*Here in disgrace*"—statue. W. CALDER MARSHALL, R.A.



No. 1951. "*By the wayside*"—statue.
ARTHUR G. ATKINSON.



No. 2072. "*Miss Elster Armistead*."
HENRY H. ARMISTEAD, R.A.



No. 2083. "*A study*"—bust, marble. E. ONSLOW FORD, A.



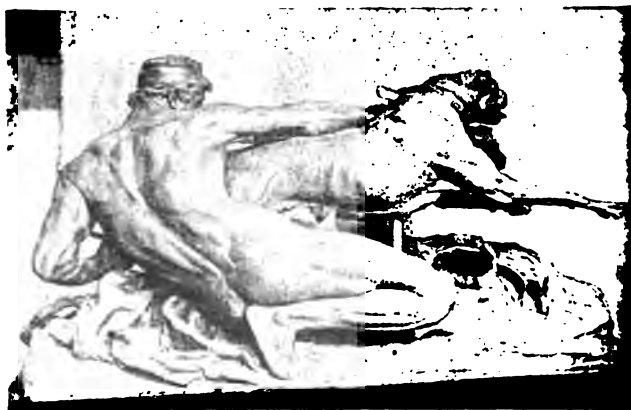
No. 2001. "*H. M. Stanley, Esq.*"—bust. C. B. BIRCH, A.



No. 2007. "*The genius of poetry.*"
THOMAS BROCK, A.



No. 2000. "*Love's token.*"
E. ROSCOE MULLINS.



No. 2006. "*Hounds in leash*"—group, bronze. HARRY BATES.

Academy Notes

1892

WITH

*Illustrations of the Principal Pictures
at Burlington House*

EDITED BY

HENRY BLACKBURN,

ORIGINATOR OF THE SYSTEM OF CATALOGUES ILLUSTRÉS.



No. 1977.

"Medusa;" bronze. JOHN WILSON.

London:

CHATTO AND WINDUS, PICCADILLY.

MAY 1892.

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SHOWING THE POSITIONS OF SOME OF THE PRINCIPAL WORKS.





No. 1906. "*The First Death*" (*bas-relief*). MRS. N. F. GELL.

No. XVIII. 1892.

The Editor desires again to remind the public that "**ACADEMY NOTES**" is not a complete Catalogue of the Royal Academy Exhibition, but a selection only of the Principal Pictures.

The original plan of the book (which remains unaltered) is best described in the preface to the first number published in 1875.

"The purpose of '**ACADEMY NOTES**' is to be descriptive rather than critical; to form a supplement to the Official Catalogue which should be interesting and useful for reference. The book is intended—

1. For those who are unable to visit the Exhibition.
2. For those who, having visited it, desire some memento.
3. For those who wish to save time and trouble in examining its contents."

The **ILLUSTRATIONS**, produced by various new processes, are intended to give an idea of the composition of the pictures, and not intended specially as works of art. The omission of a sketch of any important picture is due to some objection on the part of owner, or artist.

123, VICTORIA STREET, WESTMINSTER. 2nd May, 1892.

"BLACK AND WHITE."

NOTICE.—Mr. Henry Blackburn's Studio is now open five days a week, with technical assistants, for the study and practice of **DRAWING FOR THE PRESS**. Address to the Secretary.

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ACADEMY NOTES, 1892.

The one hundred and twenty-fourth Summer Exhibition of the Royal Academy contains 2007 works, including Oil Paintings, Water-colours, Miniatures, Etchings, and Engravings, Architectural Drawings and Sculpture.

GALLERY I. [Illustrations, pp. 27-38.]

- 3, "*Before the procession*," HENRY WOODS, A.
At the porch of an Italian church.
- 4, "*September*," ROBERT NOBLE.
- 5, "*Mr. Punch*," EDWARD KING.
Itinerant performer surrounded by village crowd.
- 12, "*Between two fires*," F. D. MILLET.
Roguish-looking Puritan, in black suit and beaver hat, with two buxom waitresses (*sk.*, p. 27).
- 13, "*Isambard Brunel, Esq., D.C.L., Chancellor of the Diocese of Ely*," J. C. HORSLEY, R.A. (*sk.*, p. 27).
- 14, "*The 92nd at Kandahar*," VEREKER M. HAMILTON.
Highland regiment taking an Afghan position. Piper in foreground. Sultry haze, dust and cannon-smoke.
- 18, "*Aboard the 'Revenge', 1591*," F. BOURDILLON.
Sir Richard Grenville, wounded, bidding the master-gunner sink the ship.
- 19, "*Perfect weather for a cruise*," HENRY MOORE, A., (*sk.* p. 28).
- 20, "*Circe poisoning the sea*," J. W. WATERHOUSE, A.
Seeking to revenge herself upon Glaucus, she stands in the shallow sea pouring out poison of an arsenic-green colour. She wears a peacock-blue robe (see *Ovid Metam.* xiv.) (*sketch*, p. 29).
- 24, "*An old story*," ETTORE TITO.
- 25, "*Sea-worn rocks*," PETER GRAHAM, R.A. (*sketch*, p. 31).
- 26, "*Ruth Charrington*," HENRY T. WELLS, R.A.
- 27, "*Halt on a forced march: Peninsular War*," LADY BUTLER
(*sketch*, p. 30).
- 28, "*A country dance*," A. M. ROSSI.
Children in richly-tapestried chamber.
- 36, "*Going with the wind*," HILDA MONTALBA.
Bright orange sail and calm pale green sea.

37, "*A minstrel of Mallorca*," W. F. YEAMES, R.A. (*sketch, p. 30*).

38, "*The haunted temple*," BRITON RIVIERE, R.A.

Two tigers prowling by moonlight in a rock-hewn Indian temple.

39, "*Patio de la Casa de Oleza, Palma, Mallorca*," W. F. YEAMES, R.A.

40, "*A pastoral*," JOHN DA COSTA.

43, "*Mrs. Tree as Ophelia*," LOUISE JOPLING (*sketch, p. 32*).

44, { "*And the child grew, and waxed strong in spirit, filled with wisdom; and the grace of God was upon him.*" } JAMES CLARK.

The Virgin in white, the Child in a greenish-yellow ephod.

45, "*Flower-gathering in the south of France*," WILLIAM LOGSDAIL (*sketch, p. 32*).

46, "*A master of kings*," BRITON RIVIERE, R.A.

Love subduing brute force (*sketch, p. 33*).

48, "*Judas*," JOHN C. DOLLMAN.

53, "*Old Memories*," FRANK BRAMLEY (*sketch, p. 33*).

54, "*Trespassing*," H. W. B. DAVIS, R.A. (*sketch, p. 34*).

55, "*The Ferry*," W. H. BARTLETT (*sketch, p. 37*).

58, "*After rain*," NEILS M. LUND.

59, "*Lieutenant-General Sir Drury C. Drury-Lowe, K.C.B.*" HENRY T. WELLS, R.A.

Three-quarter length, standing (*sketch, p. 35*).

60, "*The Rose Queen*," G. D. LESLIE, R.A.

A bevy of girls in white, yellow and blue frocks, and straw hats. Olive-grey stone-work, and pale green background (*sketch, p. 36*).

65, "*Mrs. Arthur Raphael*," ETHEL WRIGHT.

66, "*The Home-Light*," GEO. H. BOUGHTON. A.

Grey winter landscape (*sketch, p. 36*).

67, "*A message to the reef*," RICHARD H. CARTER.

Fishergirl signalling with red flag to lighthouse (*sketch, p. 37*).

70, "*Offie, daughter of A. Laidlay, Esq.*," J. J. SHANNON.

71, "'Miss Angel;' Angelica Kauffman, introduced by Lady Wentworth, visits Mr. Reynolds' Studio." MARGARET I. DICKSEE.

Reynolds in dark crimson suit, Angelica in pale yellow, and Lady Wentworth in flowered silk (*sketch, p. 38*).

78, "*Blackwater ferry*," PETER MACNAB (*sketch, p. 38*).

79, "*The parish Registrar of births and deaths*," RALPH HEDLEY.

80, "*The last faint pulse of quivering light*," W. FOSTER.

81, "*Mowers*," GEORGE CLAUSEN.

82, "*Muriel, daughter of C. B. Rose, Esq.*," WALTER URWICK.

Other pictures noted are—10, "*A new novel*," EDWARD KING; 16, "*A toast*," AGNES E. WALKER; 22, "*Anthea*," T. BLAKE WIRGMAN; 29, "*El Corregidor*," G. C. HINDLEY; 30, "*St. Martin's Eve*," F. W. MEYER; 41, "*Miss Mia Edwards*," ARNESBY BROWN; 42, "*Christchurch Minster, Hampshire*," F. RICHARDS; 47, "*Come along, baby!*" GUNNING KING; 49, "*Sunshine and Shade*," WILLIAM G. FORSTER; 52, "*Gladys, daughter of W. Gillian, Esq.*," MAUD PORTER; 68, "*Among the wild mountains*," WILLIAM L. TURNER; 69, "*The Rev. J. Robertson*," C. W. FURSE.

GALLERY II. [Illustrations, pp. 39-48.]

87, "*The Hon. Mrs. Lawley*," J. J. SHANNON. Half length.

88, "*A day of mortification*," BRITON RIVIERE, R.A.

A young girl in white dress, going to church, waves back her three dogs, who would accompany her.

89, "*Bonnie Prince Charlie*," JOHN PETTIE, R.A.

The Young Pretender. Pale face, and powdered wig, in white satin and red tartan, followed by attendants in dark green plaids (*sketch*, p. 39).

91, "*Taller than mother*," MAUDE GOODMAN (*sketch*, p. 40).

95, "*Victory*," RALPH PEACOCK (*sketch*, p. 40).

96, "*The last moments*," H. MOSLER.

97, "*Leila*," FRANK DICKSEE, R.A.

Odalisque in brilliant rose-coloured, orange, and olive-green costume, reclining on ottoman, surrounded by oriental draperies.

98, "*Idwal*," J. JOHNSTON INGLIS.

Weird effects of storm and mist on Cader Idris and lake.

101, "*The young mother*," EDWIN HARRIS.

102, "*Lawn Tennis club*," FREDERICK A. BRIDGMAN.

Towards the end of a sultry summer's day.

104, "*Hayle, from Lelant, Cornwall*," ALFRED EAST.

Golden-green shores bordering mud-flats (*sketch*, p. 41).

105, "*The king's drum shall never be beaten for rebels*," 1798, G. W. JOY (*sketch*, p. 41).

108, "*Off to the North Sea*," H. CAFFIERI.

Flemish fisherwomen watching departure of fishing fleet.

111, "*Out of their reckoning*," ALBERT STARLING (*sketch*, p. 42).

114, "*The City of Dis*," ALBERT GOODWIN.

Dante and Virgil visiting colossal realms of Hades. Supernatural fortress wreathed in iron-red mists (see *Inferno*, canto viii.).

115, "*And the sea gave up the dead which were in it.*"—Rev. xv. 13, SIR F. LEIGHTON, BART., P.R.A.

A circular canvas painted in subdued tones. The dominant group is slowly drawn upwards by an unseen mysterious force. The flesh of the man and of the child in his arms begins to glow with the warmth of new life. His wife, whom he supports, and the figures on the shore, are still of a deathly hue (*sketch*, p. 43).

117, "*Mrs. Hugh de T. Glazebrook*," HUGH DE T. GLAZEBROOK.

119, "*Une question embarrassante*," GEORGE FLEMWELL.

120, "*June in the Austrian Tyrol*," J. MACWHIRTER, A. Mountain valley, carpeted with daisies and harebells (*sk.*, p. 44).

122, "*A parting look*," ALICE G. BROWN.

124, "*Lady Currie*," W. W. OULESS, R.A.

125, "*Venice, from public gardens: early morning*," W. LOGSDAIL (*sketch*, p. 44).

126, "*Penelope's web*," SIDNEY MUSCHIAMP (*sketch*, p. 45).

129, "*Meta, daughter of J. P. Reed, Esq.*," GEORGE A. STOREY, A.

In dull-blue pinafore and white sleeves, amid Japanese surroundings (*sketch*, p. 45).

130, "*Sir Donald Currie, M.P., K.C.M.G.*," W. W. OULESS, R.A.

131, "*Memories dear*," H. MACBETH RAEBURN.

Lady in pale-pink Regency costume, contemplating a locket.

135, "*Don't!*" ARTHUR J. ELSLEY.

138, "*Mrs. Edwin Tate*," LUKE FILDES, R.A.

Three-quarter length, in black dress, standing.

141, "*School's over*," AMY B. ATKINSON (*sketch*, p. 46).

142, "*Halcyon weather*," SIR J. E. MILLAIS, BART., R.A.

A kingfisher perched on a projecting bough forms the central feature of an autumn landscape (*sketch*, p. 46).

143, "*Kathleen, youngest daughter of H. Close, Esq.*," J. SANT, R.A.

144, "*Quintin Hogg, Esq.*," ERNEST W. APPLEBY.

150, "*Startled*," diploma work deposited on his election as an Academician. FRANK DICKSEE, R.A.

In the foreground grass and flowers; the foliage of the chestnut tree contrasts in colour with the deep red hair of the elder girl, which is touched with light from the sun that shines on the river and between the branches of the tree (*sketch*, p. 47).

151, "*Chrysanthemums*," KATHLEEN M. ATTLEE.

152, "*Home, sweet home*," PHILIP E. STRETTON.

156, "*At the fountain*," SIR F. LEIGHTON, BART., P.R.A.

Fair-haired girl rests, meditating, in fawn-coloured and violet draperies, near a marble fountain. Behind her is a mountain range. Bunch of lemons overhanging cornice (*sketch*, p. 48).

157, "*The Church of the Frari and School of San Rocco, Venice*," HENRY WOODS, A. Girls seated on stone bench in shade.

Other pictures noted are—109, "*Isha's visit*," GEORGE TODD ; 113, "*Countess von B.*" ROB SAUBER ; 116, "*The end of a summer's day*," C. STUART (*sk.*, p. 42) ; 128, "*An old garden*," R. PONSONBY STAPLES ; 132, "*Weighty cares*," CHRISTABEL A. COCKERELL ; 143, "*Feeding the pigeons*," MARION LOGSDAIL ; and 155, "*St. Ives*," STUART LLOYD (*sketch*, p. 47).

GALLERY III. [Illustrations, pp. 49-73.]

162, "*Between the showers*," J. E. HODGSON, R.A. (*sk.*, p. 49).

163, "*Spinners and weavers, Egypt*," FREDK. GOODALL, R.A. A *fellahin* encampment in a desert (*sketch*, p. 49).

164, "*She shall be called Woman*," G. F. WATTS, R. A.

Eve, standing, with golden rays pouring down upon her. She is encircled by rainbows, birds, and her own waving tresses ; crocuses and tiger-lilies grow at her feet.

167, "*Across the common*," B. W. LEADER, A.

A harmony of light and dark greens and pale blue.

168, "*A portrait*," JAMES SANT, R.A.

169, "*Repose*," JULIUS OLSSON.

172, "*The Moors in Spain ; spoil*," DUDLEY HARDY.

In dusky crimsons, blues, and greens, with profusion of detail and ornament (*sketch*, p. 50).

173, "*St. Helena, 1816 ; Napoleon dictating to Count Las Casas the account of his campaigns*," W. Q. ORCHARDSON, R.A.

Napoleon, habited in a grey-brown costume, stands dictating to Las Casas, his secretary. He is looking at a map of Italy spread upon the floor, partly kept down by his sword. The room is bare and whitewashed. Books, maps and documents litter the floor. (*No sketch by desire of owner.*)

174, "*Ethel, daughter of T. H. Ismay, Esq.*," LUKE FILDES, R.A. (*sketch*, p. 51).

175, "*Summer evening : Isle of Arran*," WELLWOOD RATTRAY (*sketch*, p. 52).

179, "*The river road*," DAVID MURRAY, A. (*sk.* p. 52).

180, "*The flag maidens at Taunton, an incident of the Monmouth rebellion*," ANDREW C. GOW, R.A.

Monmouth attended by Lord Grey and other officers on horse-

back. The maids of Taunton, dressed in white, are assembled at the market cross to present a gold-embroidered banner and Bible, which he is receiving from two of their number (*sketch*, p. 53).

184, "*The flowers appear on the earth*," ALFRED PARSONS.

Brook winding through orchard in blossom.

185, "*Spearing*," HENRY E. DETMOLD (*sketch*, p. 55).

186, "*The priest's birthday*," J. B. BURGESS, R.A.

The figures stand out in relief against the white house wall with its green-shuttered windows in strong southern sunlight (*sk.*, p. 55).

187, "*Miss B.*," S. SEYMOUR THOMAS.

190, "*The ruined sanctuary*," S. E. WALLER (*sketch*, p. 56).

191, "*Springtime*," H. W. B. DAVIS, R.A.

Mares and foals in a field.

192, "*William Drury-Lowe, Esq.*," HENRY T. WELLS, R.A.

196, "*Mrs. Walter Grove*," FRED S. BEAUMONT.

197, "*Two's company, three's none*," MARCUS STONE, R.A.

A sunny scene in an old-fashioned garden. The man wears a maroon-coloured suit; the lady in white (*sketch*, p. 57).

198, "*J. D. Goodwin, Esq., Chairman of the London and Midland Bank*," W. W. OULESS, R.A.

202, "*Across a Surrey common*," CLAUDE HAYES (*sketch*, p. 58).

203, "*Miss Mabel Cawthra*," E. WYLY GRIER.

[204, "*The Garden of the Hesperides*," SIR F. LEIGHTON, BART.

The sacred tree, round whose trunk the three nymphs are grouped, bears golden fruit. The nymph, whom the dragon has selected for his victim, is fascinated, and powerless to rouse her sleeping sisters. In the distance is the dark blue line of sea. A voluptuous scheme of colour (*sketch*, p. 58).

205, "*Lord Kelvin, P.R.S., Professor of Natural Philosophy in the University of Glasgow*," HUBERT HERKOMER, R.A.

207, "*Playtime*," CONSTANCE E. PLIMPTON.

210, "*Miss Julia Neilson (Mrs. F. Terry)*," HON. JOHN COLLIER (*sketch*, p. 59).

211, "*Blow, blow, thou winter wind*"—"As You Like It," act ii. sc. 7, SIR J. MILLAIS, BART., R.A.

Snow-covered landscape and wind-blown tree. A woman clasping a child to her bosom, resting for a moment at the edge of a storm-swept Scottish moor. A man, the cause of her trouble, continues his journey followed by the dog (*sketch*, p. 60).

212, "*The ultimatum*," JOHN PETTIE, R.A. (*sketch*, p. 61).

213, "*The cavalier's last masquerade*," ARTHUR D. RENDALL.

216, "*The Scare-crow*," GEORGE HITCHCOCK, (*sk.*, p. 60).

- 217, "*Sunshine and shower*," PETER GRAHAM, R.A.
Red and black cattle. Heavy shower and steely gleam on water (*sketch*, p. 63).
- 218, "*Sheep-shearing: Egypt*," F. GOODALL, R.A. (*sk.*, p. 62).
- 219, "*Summer*," G. P. JACOMB-HOOD.
Nude female figure under vertical sun in mountain landscape.
- 222, "*Alfred Waterhouse, Esq., R.A.*," L. ALMA-TADEMA, R.A. (*sketch*, p. 63).
- 223, "*The School Board in the Cottage*," T. FAED, R.A. (*sk.*, p. 64).
- 227, "*Doña Liza*," W. F. YEAMES, R.A.
- 228, "*The Great Auk's Egg, the Collector's Treasure. (At a public sale in 1888, a specimen realised £225)*," H. S. MARKS, R.A.
Two ornithologists seated in a white-panelled room, the host in a snuff-coloured dressing-gown, his visitor arrayed in blue coat (*sketch*, p. 64).
- 232, "*The nursery*," ERNEST A. WATERLOW, A. (*sketch*, p. 65).
- 233, "*In the belfry of the Campanile of St. Mark's, Venice*," HENRY WOODS, A.
- 235, "*The Fairy Queen*," BLANCHE JENKINS, (*sketch*, p. 65).
- 236, "*Mrs. A. Lawson and Miss Butler*," J. J. SHANNON.
- 237, "*The Royal Procession passing Trafalgar Square on the way to Westminster Abbey in celebration of the Jubilee of 21st June, 1887. Painted for H.M. the Queen*," JOHN CHARLTON.
The cavalcade of princes, marshalled by the Master of the Horse, precede the Indian Contingent and the Queen's carriage, which is escorted by Equerries-in-Waiting and detachment of the 1st Life Guards, the route being lined by men of the R.H.A. and police (size of canvas 3 ft. 6 in. x 5 ft. 6 in.).
- 238, "*In the meadows at curfew hour*," T. S. COOPER, R.A. (*sk.* p. 66).
- 239, "*Abandoned*," JOHN FRASER.
- 241, "*Mrs. Montrose Cloete*," HUGH DE T. GLAZEBROOK.
- 242, "*Dead Hector*," BRITON RIVIERE, R.A.
Blue tones pervade the picture (*sketch*, p. 67).
- 243, "*Mrs. Herbert S. Leon*," LUKE FILDES, R.A.
- 244, "*A whispered question*," J. R. WEGUELIN.
Flesh-colour in close juxtaposition with marble and apple-blossom (*sketch*, p. 66).
- 247, "*Eventide*," ERNEST PARTON (*sketch*, p. 68).
- 248, "*A moving story*," JAMES SANT, R.A. (*sketch*, p. 68).
- 249, "*Nereids*," J. C. HOOK, R.A. (hung as a pendant to No. 255).
- 250, "*Distraction*," W. ADOLPHE BOUGUEREAU. by Google
A blue-eyed maiden in white attire winding skeins of blue wool

in a marble portico. A little white-winged Cupid leans over her neck, and tickles her right ear with a quill. She half turns her head, as if listening, and stops in her work with a mingled look of pleasure and impatience. Background of trees. This picture by a French painter has been accorded the unusual distinction of a place of honour in the Royal Academy.

255, "*The sea-mew's nest*," J. C. HOOK, R.A.

256, "*The little speedwell's darling blue*," SIR J. E. MILLAIS, BART., R.A.

A little fair-haired grandchild of the painter, the younger sister of "Bubbles," in white, with her eyes half closed, holding a bouquet of speedwell (*sketch*, p. 70).

257, "*Bacchante*," SIR F. LEIGHTON, BART., P.R.A.

A dark-skinned maiden dancing with her tambourine through a beech wood, accompanied by a dappled fawn.

258, "*A kiss*," L. ALMA-TADEMA, R.A.

A group of classic maidens on a marble terrace, beneath which women are bathing in pale blue water. One bends down to kiss a little girl. Painted from Prof. Eber's house in the Tyrol (*sk.*, p. 70).

260, "*The death of Cleopatra*," REGINALD ARTHUR.

263, "*The Misses Hadrill*," ALFRED E. EMSLIE.

264, "*A Venetian council of war*," SIR J. GILBERT, R.A.

(*sk.*, p. 71).

265, "*When the world was young*," EDWARD J. POYNTER, R.A.

Two maidens, in transparent mauve and white draperies, playing with *tesserae* in a marble recess inlaid with rich mosaic work near a fountain. Another reposes on a couch (*sketch*, p. 71).

Other pictures noted are—**161**, "*Portraits of the Earl of Selborne and Bishop Harold Browne, Blackmoor, October, 1890*," two small full-length figures seated on sofa by window, HERBERT A. OLIVIER; **166**, "*Mrs. Walter Hope*," ALFRED E. EMSLIE; **170**, "*Sir Oracle*," A. L. BURROUGHS; **178**, "*Mrs. Whidborne*," J. H. WALKER; **181**, "*Katherine and Hester, daughters of Lord McLaren*," (*sketch*, p. 54), J. LAVERY; **182**, "*The Duchess of Wellington*," (*sketch*, p. 54), ETHEL MORTLOCK; **183**, "*Happy days*," P. E. STRETTON; **189**, "*Deer-stalkers*," A. WARDLE; **201**, "*The Ven. the Archdeacon of London*," W. E. LOCKHART; **221**, "*The old fisherman, the bottle, and the Djinn*," R. A. BELL; **251**, "*Declining day*," (*sketch*, p. 69), JOHN ABORN; **254**, "*In the Valley of Desolation*," YEEND KING (*sketch*, p. 69); **266**, M. R. CORBET (*sketch*, p. 72), and **267**, "*Hop-picking in Kent*," G. H. SEPHTON (*sketch*, p. 72).

GALLERY IV. [Illustrations, pp. 73-84.]

272, "*The circling hours*," PHIL. R. MORRIS, A.

Twelve winged Amorini, some in flight, others in repose (*sk. p. 73*).

281, "*Prince Charles Edward Stuart in the cave of the robbers of Glen Moriston*," LOCKHART BOGLE.

Red light in cave interior (*sketch, p. 74*).

286, "*The burial of the Macdonalds*," COLIN HUNTER, A.

The MacDonalds of Glencoe, ferried by the bereaved clanswomen to their last resting-place on St. Mungo's Isle after the massacre in the winter of 1692. In the nearer boat is the coffin of the chieftain with his targe and claymore; an old piper is playing a coronach at the prow (*sketch, p. 75*).

287, "*Forging the anchor*," STANHOPE A. FORBES, A.

Dark grey and working-day tints (*sketch, p. 74*).

291, "*The farm ford*," DAVID MURRAY, A.

292, "*Supplanted*," HELEN CRIDLAND.

Two "pepper" dandie dinmonts passed over by child for a new pet, a green parrot.

295, "*The haunt of the roedeer*," NIELS M. LUND (*sketch, p. 76*).

301, "*On a farm at noon*," T. SIDNEY COOPER, R.A. (*sk., p. 77*).

302, "*In the forest of Arden*," HON. JOHN COLLIER (*sk., p. 76*).

304, "*On the alert*," JAMES HAMILTON.

305, "*Herbert C. Gibbs, Esq.*," W. W. OULESS, R.A.

306, "*Westminster*," VICAT COLE, R.A.

Sunset. Golden light on buildings (*sketch, p. 78*).

307, "*The convict ship*," FRANK BRANGWYN.

Dull grey tones and red haze (*sketch, p. 79*).

309, "*The Linn pool*," JOHN P. NICHOLSON.

310, "*Alexander Fraser, Esq.*," HUBERT HERKOMER, R.A.

311, "*The Gunpowder plot*," ERNEST CROFTS, A.

Sir Richard Walsh the sheriff, with his musketeers and pikemen, advancing upon Percy and Catesby. Kit Wright falls backward shot; in the foreground is his dead brother. Winter endeavours to rise, Rokewood supports a comrade towards the house, while Morgan, Grant and others lead out the horses (*sketch, p. 80*).

312, "*The forge*," F. MAYOR.

314, "*How the battle was won*," EDWARD KING.

315, "*The Rev. F. W. Macdonald*," EDWARD J. POYNTER, R.A.

318, "*When the boats come in*," W. OSBORNE (*sk., p. 79*).

323, "*Farewell!*" PHILIP H. CALDERON, R.A. (*sketch, p. 81*).

325, "*W. W. B. Beach, Esq., M.P.*" W. W. OULESS, R.A.

330, "*The Ven. Henry William Watkins, D.D., Archdeacon of Durham*," L. ALMA-TADEMA, R.A.

331, "*Charles the First at Edge Hill*," ERNEST CROFTS, A.

In the light of a clear October morning, the king, supported by a regiment of horse on a hill, watches the enemy from the saddle and converses with his staff officers (*sketch*, p. 81).

336, "*That sound on the wind*," ELLEN CLACY (*sketch*, p. 82).

343, "*A minuet*," ELIZABETH FORBES (*sketch*, p. 82).

344, "*Syrinx*," ARTHUR HACKER.

The victim of Pan's passion standing nude, among the reeds of the river Ladon; contrast of flesh tones, and golden reeds (*sk.*, p. 83).

349, "*A captive*," WALTER C. HORSLEY.

350, "*An ecstasy*," J. H. LORRIMER (*sketch*, p. 84).

351, "*A death grip*," J. T. NETTLESHIP (*sketch*, p. 84).

Other pictures noted are—**270**, "*Quiet end of day*," EDITH CORBET; **278**, "*Mrs. Cyril Grant*," ARTHUR S. COPE; **288**, "*The passing of autumn*," VAL DAVIS; **303**, "*A Grecian holiday*," F. MICHAEL; **308**, "*Semiramis*," McLELLAN ARNOTT; **313**, "*At the Angel Inn, in Manchester, There lives the girl for me*," W. H. MARGETSON; **321**, "*Grey weather*," F. MILNER; **334**, "*Eleanor and Geoffry*," G. S. WATSON; **335**, "*The golden footprints of departing day*," G. D. HISCOX; **342**, "*Major Boden*," J. H. BENTLEY, and **352**, "*Tales of fair Cashmere*," J. CLARK.

GALLERY V. [Illustrations, pp. 85-93.]

354, "*Mrs. Horatio Bottomley*," ROWLAND HOLYOAKE.

355, "*A posy for you, sweetheart*," HARRIETTE SUTCLIFFE.

Boy in brownish-green page costume offering nosegay to little girl.

356, "*Sweethearts*," W. DENDY SADLER.

An elderly couple, *vis-à-vis*, sitting by a sundial in an old-fashioned garden.

357, "*Signing the first death warrant*," L. J. POTT (*sketch*, p. 85).

360, "*Spring afternoon*"; Johnson Ward, Lincoln County Hospital, DERING CURTOIS.

Patients in bed, dull-red walls and white counterpanes.

362, "*Mrs. William Agnew*," HUBERT HERKOMER, R.A.

367, "*November*," HENRY G. HEWITT (*sketch*, p. 85).

368, "*The broken idol*," VAL PRINSEP, A.R.A.

A Christian slave of the Diocletian epoch has in his zeal turned iconoclast, and with manacled hands defends his action before his mistress (*sketch*, p. 86).

369, "*Felix Joseph, Esq.*," K. WARREN (*sketch*, p. 87).

377, "*La Contessina*," F. W. W. TOPHAM (*sketch*, p. 88).

396, "*Steady!*" FRED MORGAN (*sketch*, p. 89).

406, "*Lady Fane H. Swinburne*," WALTER SPINDLER.

- 410, "*P. A. Muntz, Esq., M.P.*," HERMAN G. HERKOMER.
 411, "*Lady Godiva*," E. BLAIR LEIGHTON (*sketch*, p. 93).
 412, "*Fas. F. Bibby, Esq.*," LUKE FILDES, R.A.
 414, "*A night school*," EDGAR BUNDY (*sketch*, p. 93).
 417, "*Conway bay and the Carnarvonshire coast*," B. W. LEADER, A.
 Luminous grey sea-scape (*sketch*, p. 91).
 419, "*Mrs. Bibby*," LUKE FILDES, R.A.
 422, "*Phosphor*," L. ELDER CHRISTIE.
 Sea-nymph, dark sea and green phosphorescent light.
 423, "*A wedding morning*," JOHN H. F. BACON (*sketch*, p. 92).
 424, "*James Warnes Howlett, Esq.*," T. BLAKE WIRGMAN.
 425, "*The lemon tree*," HORACE VAN RUTH.
 428, "*The middleman*," W. DENDY SADLER.
 430, "*Twelfth Night*," T. F. DICKSEE.

Viola disguised in red and white, Olivia in black. Act iii. sc. 4.

Other pictures noted are—363, "*At the fishmonger's*," OTTO SCHOLDERER; 368, "*Lions: 'Thou makest darkness, and it is night; wherein all the beasts of the forests do creep forth,'*" ROBERT MORLEY; 378, "*Off the road*," FREDERICK VIGERS; 386, "*Damp autumn*," H. STRACHEY (*sketch*, p. 87); 390, "*At the fountain*," W. H. GORE (*sketch*, p. 88); 395, "*Yours faithfully*," ROBERT LITTLE (*sketch*, p. 89); 407, W. URWICK (*sketch*, p. 90); 413, "*Hemingford Gray*," STUART LLOYD (*sketch*, p. 90); 419, "*A bygone day; Tewkesbury*," VINCENT P. YGLESIAS; 420, "*Salmon poachers*," LANCE CALKIN (*sketch*, p. 92); 421, "*Miss Margaret Cusse*," ALFRED HITCHENS; 429, "*Music in the gloamin'*," JAMES ARCHER, and 431, "*Sir John F. Lennard, Bart.*," ETHEL MORTLOCK.

GALLERY VI. [Illustrations, pp. 94-100.]

In the principal position in this Gallery is Professor Herkomer's large picture "*Portrait group: A Board of Directors*" (458).

436, "*G. A. Holmes, Esq.*," WILLIAM CARTER.

437, "*Wisdom and Folly*," EDWIN HUGHES.

A cardinal ascending a staircase is confronted by a jester.

439, "*Market Place, Bruges*," FLORA M. REID (*sk.*, p. 94).

443, "*Mark Twain (S. L. Clemens, Esq.)*," J. C. BECKWITH.

446, "*She loves a sailor*," F. MARKHAM SKIPWORTH.

419, "*A yarn from grandfather*," WILLIAM B. FORTESCUE.

Cottage interior scene.

452, "*Mrs. Paterson*," EDWARD PATRY.

454, "*Thirst*," JOHN M. SWAN.

Two Indian panthers, drinking eagerly at a brook (*sketch*, p. 94).

455, "*Flowing to the lowlands*," C. E. JOHNSON (*sketch*, p. 95).

457, "*The meadow's stream*," R. W. ARTHUR ROUSE.

458, "*Portrait group*," H. HERKOMER, R.A. (*sketch*, p. 96).

459, "*Orphans*," W. F. CALDERON (*sketch*, p. 94).

461, "*Plymouth old harbour, 1891, early morn : the cradle of our navy*," J. BUXTON KNIGHT.

462, "*The struggle for fame*," CHARLES VIGOR.

An impoverished author comforted by his wife after the rejection of his MS., which is scattered in confusion on the floor. A little child stands over the papers, gazing at her father.

463, "*Mrs. Val Prinsep*," S. MELTON FISHER.

475, "*Sunset : Roman Campagna*," ADRIAN STOKES (*sk.*, p. 98).

477, "*A shepherdess*," T. HOPE MCLACHLAN.

487, "*'Ave Maria !' on the coast of Tuscany*," HUGH DE T. GLAZEBROOK.

488, "*The Bishop of Oxford*," CHARLES W. FURSE.

489, "*Clytie*," SIR F. LEIGHTON, BART., P.R.A.

Clytie standing, with outstretched arms, on a marble terrace, passionately invoking Apollo. The sun sets in golden splendour behind the hill slopes ; threatening storm-clouds overhead.

490, "*The day-spring from on high*," J. BUXTON KNIGHT.

492, "*Fairy tales*," FLORENCE PASH.

501, "*The sleeping beauty*," T. R. SPENCE (*sketch*, p. 98).

502, "*Portrait de l'auteur*," ANNA BILINSKA.

505, "*In sweet September*," YEEND KING.

506, "*Isabella*," G. SHERIDAN KNOWLES.

509, "*The mill-stream*," JAMES CHARLES.

512, "*Don't be frightened !*" FRED. MORGAN (*sketch*, p. 99).

513, "*The mate of the 'Mermaid's' wedding*," JOHN R. REID.

The scene is a fishing village ; a bridal party is surrounded by congratulatory friends and children (*sketch*, p. 100).

515, "*The day-dream*," KATE E. BUNCE (*sk.*, p. 100).

516, "*The doll's dressmaker : 'Our Mutual Friend'*," FLORENCE HANNAM.

524, "*The Canterbury Pilgrims*," WILLIAM HOLE.

525, "*An old world home*," J. L. PICKERING.

A wintry landscape. Rooks circling and settling in the foreground.

526, "*Philip Haldinstein, Esq.*" SOLOMON J. SOLOMON.

528, "*In the Vale of the Clewyd*," ANDERSON HAGUE.

530, "*Mrs. Lawrence*," H. S. TUKE.

Other pictures noted are—451, "*Lilies*," J. H. LORIMER ; 464, "*A September morning*," A. A. GLENDENING ; 474, "*A spring*"

morning," G. N. LANGLANDS (*sk.*, p. 97); 476, F. M. SKIPWORTH (*sk.*, p. 97); 481, "*The Rev. Charles Voysey*," JOSEPH W. FORSTER; 482, "*A shadow*," FREDK. H. A. PARKER; 503, D. F. ROBINSON (*sk.*, p. 99); 504, "*Widowed*," ARTHUR C. COOKE; 511, "*Alone*," ARTHUR K. TEBBY, and 523, "*A grey day on the Clyde off Greenock*," TOM ROBERTSON.

GALLERY VII. [Illustrations, pp. 101-107.]

533, "*A November pastoral*," WILLIAM HUNT.

534, "*Victor and Violet, children of Lord and Lady Robartes*," JAMES SANT, R.A.

535, "*Lady Coventry's escort*," EYRE CROWE, A.

The celebrated beauty walking in St. James's Park escorted by foot guards, by order of King George II. (*sketch*, p. 101).

542, "*Under petticoat government*," BLANDFORD FLETCHER.

An old man turned out of cottage for cleaning purposes (*sk.*, p. 101).

543, "*The parting sunbeam*," ROBERT W. ALLAN (*sketch*, p. 102).

544, "*Lions drinking: Sunset*," JOHN M. SWAN.

An impressive picture. Lion, lioness and cubs slaking their thirst on the shores of a lagoon under a lurid sky.

545, "*Welsh barley*," JOHN BRETT, A.

View of the sea from a barley field spangled with bright flowers.

550, "*Sir Robert Rawlinson, K.C.B., Vice-President of the Institution of Civil Engineers*," PHIL. R. MORRIS, A.

551, "*Lynn Ferry*," ROBERT W. MACBETH, A. (*sketch*, p. 102).

552, "*The village resting-place*," ROBERT NOBLE.

553, "*The sea-wolf's hostage*," E. MATTHEW HALE.

554, "*The Bishop of Worcester*," HON. JOHN COLLIER.

557, "*Mariana: 'He cometh not, she said'*," HENRIETTA RAE.

Three-quarter length, life-size figure. Mariana arrayed in white with dishevelled hair, leaning against the casement, (*sketch*, p. 103).

558, "*French fishing vessels leaving port Guernsey*," EDWIN HAYES (*sketch*, p. 103).

561, "*The squire's daughter*," EDWARD PATRY.

565, "*Singing lesson*," CARL SCHLOESSER (*sketch*, p. 104).

568, "*The Hon. Mrs. Harley*," J. J. SHANNON.

569, "*The brimming river*," CHARLES W. WYLLIE (*sk.*, p. 104).

570, "*Bethany, the home of Martha and Mary*," H. SCHMALZ.

571, "*Wolf Harris, Esq.*," JOHN PETTIE, R.A.

578, "*Courtyard, Palma, Mallorca*," WILLIAM F. JEAMES, R.A.

580, "*The Archbishop of York*," HUBERT HERKOMER, R.A.

590, "*Portrait*," ALICE GRANT (*sketch*, p. 104).

591, "*Autumn afternoon*," ALFRED EAST.

592, "*La superba*," C. E. PERUGINI.

595, "*Mordecai refusing to do reverence to Haman*," ERNEST NORMAND. A large canvas illustrating the incident related in the Book of Esther (iii. 2) (*sketch*, p. 105).

598, "*The Isles of Skomer and Skokham*," JOHN BRETT, A.

Two islands at the mouth of Milford Haven. At sea a heavy swell. In the distance a green isle and headland in bright sunlight (*sketch*, p. 106).

597, "*Master William Pettie Watt*," JOHN PETTIE, R.A.

614, "*A breezy upland*," ARTHUR LEMON (*sketch*, p. 107).

615, "*The outside edge: A Brabant skater*," G. H. BOUGHTON.

A seventeenth century figure. Greenish tinted ice, purple pink bodice, transparent green apron, and grey skirt of the skater (*sketch*, p. 107).

Other pictures noted are—562, "*The dog with his master's dinner: La Fontaine's Fables*," P. H. FISHER; 563, "*A Welsh harvest*," J. C. ADAMS; 577, "*Mrs. T. P. Borrett*," W. R. SYMONDS; 579, "*The Vicar finds Olivia*," W. A. BREAKSPEARE; 585, "*An October Evening*," C. WILKINSON; 602, "*Druidcombe, Somerset*," J. W. NORTH, and 609, "*The first sight of Moscow*," L. J. POTT.

GALLERY VIII. [Illustrations, pp. 108-114.]

618, "*One too many*," C. HAIGH WOOD (*sketch*, p. 108).

A trio in late Georgian costume.

619, "*The mainland from Arran*," J. MACWHIRTER, A.

A late autumn scene, heather and bracken in the foreground.

620, "*The storm*," PHIL. R. MORRIS, A.

A Highland shepherd sheltering with his plaid two children who have strayed upon the moor (*sketch*, p. 108).

622, "*Storm and shine: Windermere*," ERNEST PARTON.

628, "*Old Inn: Honfleur*," H. CHARLES CLIFFORD.

631, "*Evening—Autumn*," R. W. ARTHUR ROUSE.

633, "*Beatrice, daughter of J. Shaw, Esq.*," F. GOODALL, R.A.

634, "*A Surrey sandpit*," B. W. LEADER, A.

View near the painter's home (*sketch*, p. 109).

635, "*The late Rt. Hon. W. H. Smith*," HENRY T. WELLS, R.A.

638, "*A portrait*," ALICE GRANT.

639, "*Jack's bounty*," A. W. BAYES (*sketch*, p. 109).

640, "*An approaching shower*," T. SIDNEY COOPER, R.A.

641, "*My crown and sceptre*," T. C. GOTCH (*sketch*, p. 110).

642, "*Dawn: Kilbrannan Sound*," K. MACKENZIE (*sk.*, p. 110).

643, "*Lât el Barood 'Powder Play,' Tangier*," E. AUBREY HUNT

In the foreground horsemen are entering into the "play" with much spirit; groups of Moors and their children, and the white walls of houses. The *vogue* Mr. Hall Caine's book, *the Scape-goat* has achieved will give additional interest to this picture. (*sketch*, p. 111).

646, "*Among the Sandwich Flats*," T. SIDNEY COOPER, R.A.

Cattle drinking at a stream, and on its banks pollarded willows.

A mill and farm in the distance.

647, "*William Bolitho, Esq.*," STANHOPE A. FORBES, A.

650, "*The Hon. Mrs. Devereux*," FREDK. GOODALL, R.A.

651, "*Over the sunlit sea*," J. MACWHIRTER, A. (*sketch*, p. 111).

654, "*Evening: south coast, Isle of Man*," OWEN BOWEN.

657, "*Resting*," J. S. NOBLE.

658, "*Lady Hamilton Dalrymple*," H. S. TUKE.

660, "*A bit of a yarn*," CHARLES T. GARLAND.

661, "*Asking papa*," HERBERT P. DOLLMAN.

A pendant to Mr. Haigh Wood's picture; both are illustrative of the Georgian era.

663, "*Daybreak*," F. STUART RICHARDSON.

664, "*Robert Blackwell, Esq.*," FREDK. GOODALL, R.A.

665, "*Summer-time*," H. W. B. DAVIS, R.A.

666, "*Orpheus*," SOLOMON J. SOLOMON.

The son of Calliope, in search of his lost Eurydice in the infernal regions; at the moment of his temptation to look back (*sk.*, p. 112).

668, "*Surrey meadland*," CHARLES GREGORY.

669, "*The Rev. C. E. Searle, D.D., Master of Pembroke College, Cambridge*," W. W. OULESS, R.A. (*sketch*, p. 113).

670, "*A Welsh farmstead*," ANDERSON HAGUE.

671, "*The shadow of evening*," H. W. B. DAVIS, R.A.

(*sketch*, p. 112).

672, "*Lightning and light*," ALBERT MOORE.

Three light-robed maidens, on a marble seat, looking out upon a storm breaking over the sea; prevailing colours: green, orange, and blue.

674, "*An idle hour*," JAMES CHARLES.

675, "*Allez-vous-en!*" G. SHERWOOD HUNTER.

678, "*The sea-mist drifts in-shore*," JOHN BRETT, A.

A hazy day on the coast.

685, "*A quiet dell on the common*," A. A. GLENDENING (*sketch*, p. 113).

688, "*Auguste Manns, Esq.*," JOHN PETTIE, R.A.

A characteristic portrait of the well-known musician.

690, "*The Right Hon. The Speaker*," W. E. LOCKHART.

691, "*The Spanish Armada*," W. L. WYLLIE, A. (*sk.*, p. 114).

692, "*Mrs. H. Turton Norton*," J. J. SHANNON.

699, "*Dear life!*" ALLAN J. HOOK. A small picture; sailor adrift on a life-buoy, defending himself against an albatross with a knife. In the distance a barque hove to; evening time.

704, "*Herbert Alan, son of A. Ernest Sansom, Esq., M.D.*," GEORGE S. WATSON.

708, "*Cromwell at Ripley Castle*," RUDOLF LEHMANN.

Lady Ingilby receiving Cromwell after the battle of Marston Moor (*sketch*, p. 115).

709, "*Machrihanish Bay, Kintyre*," HENRY MOORE, A.

An evening effect with light clouds over distant mountains; the deep blue sea breaks into surf upon the rocky foreground.

Other pictures noted are—617, "*The broken sabot*," HENRY MOSLER; 627, "*The milkmaid*," G. E. ROBERTSON; 636, "*The amateur dentist*," RALPH HEDLEY; 653, "*A student of nature*," BRYAN HOOK; 658, "*A freshet*," W. WARDLAW LAING; 683, "*Morning, on the rocks, Villerville*," TERRICK WILLIAMS; 687, "*With fingers weary and worn*," C. H. EASTLAKE, and 705, "*Daddie's boots*," J. WHITE.

GALLERY IX. [Illustrations, pp. 115-120.]

In this gallery are 176 small pictures:—

712, "*Far from the madding crowd*," E. A. WATERLOW, A.
(*sketch*, p. 115).

713, "*A new model*," W. P. FRITH, R.A.

A painter receiving a model with a letter of introduction from a brother artist (*sketch*, p. 116).

718, "*A fishing-cove, East Coast*," CHAMPION JONES.

724, "*The rejected*," DUDLEY HARDY.

728, "*When you meet a gentleman, always bow*," A. W. STRUTT.

730, "*A siesta*," THOMAS R. SPENCE.

734, "*Interior*," CARL KRICHELDORF.

742, "*For safety*," HAYNES KING (*sketch*, p. 117).

746, "*Ploughing in Morocco*," G. DENHOLM ARMOUR.

747, "*A bait-gatherer*," H. CAFFIERI.

749, "*Near Arnhem, Holland*," HENRY LE JEUNE, A.

750, "*A village in Venetia*," HENRY WOODS, A.

751, "*A duck-shooter*," DAVID MURRAY, A.

- 756, "*Cardigan Bay*," JOHN BRETT, A.
Sunny weather on a sandy coast (*sketch*, p. 117).
- 757, "*Olivia*," PHILIP H. CALDERON, R.A.
- 761, "*In a riverside orchard*," VAL DAVIS.
- 762, "*Hush-a-bye!*" LAURA T. ALMA-TADEMA (*sketch*, p. 118).
- 763, "*The Dog Rock in bad weather*," JOHN BRETT, A.
- 764, "*Miss Ruth Lucas*," EDWARD J. POYNTER, R.A.
- 770, "*The question*," E. BLAIR LEIGHTON.
- 771, "*Where rust and moth doth corrupt*," JOHN A. LOMAX.
A miser has died beside his treasure, and his skeleton still clings to the chest which contained it.
- 774, "*Evening after storm*," CHAMPION JONES.
- 777, "*The shepherd*" (landscape), DAVID MURRAY, A.
- 784, "*Water sprites*," WALTER OSBORNE.
A study of flesh tones against herbage.
- 785, "*A mate in two*," G. O. REID (*sketch*, p. 118).
- 790, "*Marie, a fisherman's daughter, Marken*," G. S. HUNTER.
- 792, "*A Sussex peasant*," H. H. LA THANGUE.
A face typical of the South.
- 799, "*The dancing girl*," HAL LUDLOW.
A golden-haired girl, in black and green, preparing to dance.
- 800, "*The love-letter*," CARL KRICHELDORF.
- 804, "*Here without thorn, the rose*," H. FANTIN-LATOURE.
- 807, "*The new gown*," HAYNES KING.
- 811, "*A spring evening; apple-blossom*," ROBERT NOBLE.
- 815, "*The love letter*," GUNNING KING.
A young girl posting a letter at a rural post-office.
- 817, "*Grey rocks and grey mullet*," S. A. FORBES, A. (*sk. p.* 119).
- 819, "*The finishing touch*," JESSICA HAYLLAR.
A lady in evening attire fastening a spray of flowers in her dress.
- 820, "*Waning day*," WALTER GOLDSMITH.
- 823, "*A song of Araby*," DUDLEY HARDY.
- 825, "*A morning toilet*," ETTORE TITO.
- 831, "*The Giudecca Canal, Venice*," WILLIAM LOGSDAIL.
- 834, "*During the battle*," JAN. V. CHELMINSKI.
- 835, "*Scourie Bay*," COLIN HUNTER, A.
- 846, "*A parting request*," PERCY THOMAS.
- 852, "*Wild October*," HON. H. P. M. PAKINGTON.

- 857, "*Moonrise*," CLAUDE HAYES.
 859, "*Harvest moon*," LOUIS COCKRELL.
 862, "*The foot-bridge*," LESLIE THOMSON.
 863, "*The temple of Girgenti, Sicily*," JOHN MACWHIRTER, A.
 864, "*The fruit-stall*," STEFANO NOVO.
 867, "*When the boats come in*," OWEN DALZIEL.
 868, "*Entrance to a Turkish bath, Cairo*," JOSEPH FARQUHARSON.
 874, "*Solitude*," WILLIAM STRANG.
 879, "*George and the dragon*," ROWLAND HOLYOAKE.
 882, "*Waiting to mount guard*," WILLIAM KENNEDY.
 883, "*The foot-stile*," W. C. T. DOBSON, R.A. (*sketch*, p. 120).
 884, "*The Kettledrummer of the 2nd Regiment of Life Guards*,"
 FRANCESCA S. SINDICI.

Other pictures noted are—710, "*Apples*," OTTO SCHOLDERER ; 717, "*In the Isle of Thanet*," T. G. COOPER (*sketch*, p. 116) ; 731, "*Finishing the chapter*," R. J. GORDON ; 758, "*Twilight*," CHARLES W. GROOM ; 776, "*The new laird*," G. OGILVY REID ; 783, "*April showers*," SIDNEY PIKE ; 806, "*An old master*," JOHN A. LOMAX ; 809, "*In fairyland*," ANNA NORDGREN ; 812, "*Our village beauty*," M. E. EDWARDS (*sketch*, p. 119) ; 816, "*Welsh farmyard*," ALBERT W. AYLING ; 836, "*A stormy sunset*," JOHN FRASER ; 845, "*Ill news*," ARTHUR WARDLE, and 877, "*A coming shower*," WILLIAM F. HULK.

GALLERY X. [Illustrations, pp. 121-129.]

- 887, "*A storm at sundown*," T. HOPE MCLACHLAN.
 A windy scene, in the foreground a child driving home sheep.
 890, "*A Sussex orchard*," ARTHUR TOMSON.
 891, "*Love in the garden of Philetas*," HERBERT J. DRAPER.
 892, "*The River Piave, Belluno, Venetia*," J. AUMONIER (*sk.* p. 121).
 893-5, "*Viola d'amore*," ARTHUR HUGHES.
 A series of three pictures in one frame (*sketch*, p. 122).
 898, "*Mother and Child*," HENRY J. STOCK.
 899, "*Where Ettrick meets Yarrow*," M. R. JONES (*sk.*, p. 121).
 900, "*Given back*," GEORGE E. HICKS.
 901, "*The Annunciation*," ARTHUR HACKER.

The fountain at which the angel Gabriel finds the Virgin is in cool shadow ; the town in the background is lighted by the setting sun. The angel hovers behind the Virgin and in his hand he holds a lily stem crowned with blossoms (*sketch*, p. 123).

902, "*Early summer : Alderney*," A. HELCKÉ (*sketch*, p. 124).

905, "*In the childhood of Dante*," JESSIE MACGREGOR.

907, "*Christ or the world ?*" G. HALL NEALE.

912, "*Grande mosque de Tanger*," EMILE WAUTERS.

913, "*Spring blossoms and flowers*," EDGAR WILLS.

919, "*The white heat*," DAVID MURRAY, A. (*sketch*, p. 125).

924, "*Danaë*," J. W. WATERHOUSE, A.

The fishermen of Seriphus have rescued Danaë and her babe Perseus from their boat. Danaë stands erect among the men clasping her child, her hair is dishevelled and her draperies disordered (*sketch*, p. 126).

929, "*Hunting with the Devon and Somerset stag-hounds in a sea fog*," ROBERT W. MACBETH, A. (*sketch*, p. 126).

930, "*The lonely watcher*," J. S. NOBLE.

939, "*Sunlight and shadow*," WALTER LANGLEY. A woman standing in an orchard, child in the background.

942, "*La belle dame sans merci*," WILLIAM HUNT.

This picture illustrates Keats. The figure draped in grey accords with the landscape. Her hair is tossed on one side and her eyes are half open (*sketch*, p. 127).

945, "*Twilight*," HUGH L. NORRIS.

946, "*Scandal and tea*," W. DENDY SADLER (*sk.*, p. 128).

948, "*George R. Cockerell, Esq.*," CHRISTABEL A. COCKERELL.

954, "*Orphans*," WILLIAM M. PALIN.

955, "*The cloud-surrounded morn.*" Shelley's '*Prometheus Unbound*,' MATTHEW R. CORBET (*sk.*, p. 128).

956, "*Out of the deep have I cried unto thee*," NELLY ERICHSEN (*sk. p.* 129).

959, "*A passing storm : Corfe*," FRED. G. COTMAN.

Freshened atmosphere after heavy rain and an encircling rainbow disappearing. The castle is seen in the distance (*sk. p.* 129).

Other pictures noted are—896, "*Miss Edith Milner*," DACRES ADAMS; 897, "*Cornish wreckers*," A. WARNE-BROWNE; 904, "*A Berkshire trout-stream*," G. E. COOK; 908, "*Nooning*," T. GRAHAM (*sk. p.* 124); 917, "*Poppies from the Lido*," CATHERINE M. WOOD; 923, "*Consolatrix Afflictorum*," GWILT JOLLEY (*sk. p.* 125); 944, "*Getting into a scrape*," LOUISE STARR CANZIANI (*sk. p.* 127); 951, "*The ferry*," PETER GHENT; 960, "*The shadow of death*," F. MORLEY FLETCHER, and 961, "*The captain's the last to leave*," THOMAS M. HEMY.

GALLERY XI. [Illustrations, pp. 130-140.]

- 962, "*Interesting reflections*," ST. GEORGE HARE.
- 971, "*The cotillon*," NORMAN GARSTIN (*sk.*, p. 130).
- 975, "*The bridge*," A. GLENDENING, JR. (*sk.*, p. 130).
- 976, "*Mrs. Frank St. Clair Grimwood*," J. HANSON WALKER.
Mrs. Frank Grimwood, in black, wearing the Victoria Cross.
- 977, "*After the gale*," H. H. LA THANGUE.
- 981, "*After church: Old Basing*," J. B. KNIGHT (*sk.*, p. 132).
- 982, "*John Pettie, Esq., R.A.*," ARTHUR S. COPE (*sk.*, p. 131).
- 983, "*The daughters of Judah in Babylon*," HERBERT SCHMALZ.
The Jewish maidens refusing to sing the "Song of Sion" at the command of the King of Babylon (*sk.*, p. 133).
- 986, "*Odeypore, India*," ROBERT W. ALLAN.
- 987, "*O, for the touch of a vanished hand!*" HERBERT DICKSEE.
An Irish greyhound disconsolate at the loss of his master.
- 988, "*Low land*," ARNSBY BROWN (*sk.*, p. 134).
- 989, "*The trammel net*," C. NAPIER HEMY (*sk.*, p. 132).
- 990, "*Mrs. Edmund Gosse*," T. BLAKE WIRGMAN.
- 992, "*Red roses*," EDWARD STOTT (*sk.*, p. 134).
- 993, "*The spirit of classic poetry*," SIGISMUND GOETZE.
- 995, "*The peep of day*," DAVID FARQUHARSON.
- 1000, "*Out of reach*," EDITH SCANNELL (*sk.*, p. 136).
- 1001, "*Allhallow-tide*," FRANK WALTON (*sk.*, p. 135).
- 1002, "*The return from the war*," G. SHERIDAN KNOWLES. An old lady and a young girl waiting the arrival of a soldier, seen at a gateway (*sk.*, p. 136).
- 1003, "*Left to fate*," WILLIAM B. WOLLEN.
- 1008, "*I se biggest!*" ARTHUR J. ELSLEY (*sk.*, p. 138).
- 1014, "*A frosty morning*," F. STUART RICHARDSON.
- 1015, "*Leaving the hills*," JOSEPH FARQUHARSON.
Horned sheep being driven into the Lowlands. The rays of the declining sun fall upon rising mists and the backs of the sheep (*sk.*, p. 138).
- 1016, "*S. R. Platt, Esq., F.P., D.L.*" EDWARD J. GREGORY, A. (*sk.*, p. 137).
- 1022, "*Pleasure*," W. REYNOLDS STEPHENS.
- 1023, "*A summer night*," S. MELTON FISHER.
A group of Venetian belles are seated on a balcony overlooking the water. On tables are summer drinks; several men are in attendance. A man is playing a guitar and a girl a mandoline. The faces and figures of the brightly-dressed group are illumined by many-coloured Japanese lanterns.

- 1024, "*Bonjour, Pierrot!*" ETHEL WRIGHT (*sk.*, p. 139).
 1025, "*The kiss of the dew,*" JOHN COOKE.
 1028, "*Potato harvest,*" T. AUSTIN BROWN.
 1033, "*Peonies,*" W. J. MUCKLEY (*sk.*, p. 140).
 1038, "*From pasture homewards,*" E. SHERWOOD CALVERT.
 1041, "*The result of high living,*" FRED. HALL.

A scene in a chemist's laboratory. A white and tan King Charles spaniel is sitting on a table looking up plaintively into the face of the chemist as if anticipating the fate in store for him. The chemist is selecting a nostrum- (*sketch*, p. 140).

Other pictures noted are—964, "*Her signal,*" NORMAN GARSTIN; 968, "*Under the shadow of the hill,*" sands and smooth sea; a silvery-grey effect, E. R. IRELAND BLACKBURNE; 970, "*By the banks of the silvery Tay,*" JOHN MILNE; 998, "*Fruits et melons,*" EDOUARD CHAPPEL; 1009, "*Haydée,*" LUIS FALERO; 1017, "*Victory,*" GERALD E. MOIRA; 1020, "*R. Norman Shaw, Esq., R.A.,*" COLLIER SMITHERS; 1042, "*Far from court, far from care,*" DAVIDSON KNOWLES, and 1044, "*After a storm; Highlands of Scotland,*" J. DENOVAN ADAM.


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ARCHITECTURAL ROOM. Nos. 1618-1850.

SCULPTURE. Nos. 1851-2007.



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No. 1599. "*Cupid laid aside his bow and fell asleep;*" design for wall decoration.
 MAY BOWLEY.



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ILLUSTRATIONS.

GALLERY I.



35 X 28.

No. 13. "*Isambard Brunel, Esq., D.C.L., Chancellor of the Diocese of Ely.*"
J. C. HORSLEV, R.A.





43 X 72.

19. "Perfect weather for a cruise." HENRY MOORE, A.



70 X 33.

No. 20. "*Circe invidiosa; Circe poisoning the sea.*" J. W. WATERHOUSE, A.



40 X 6c.

No. 27. "*Halt on a forced march : Peninsular War.*" LADY BUTLER.



20 X 29.

No. 37. "*A minstrel of Mallorca.*" WILLIAM F. YEAMES, R.A.



41 x 72

No. 25. "Sea-worm rocks." PETER GRAHAM, R.A.



No. 43. "*Mrs. Tree as 'Ophelia.'*" LOUISA JORLING.



No. 45. "*Flower-gathering in the South of France.*" WILLIAM LOGSDAIL.



28 x 29

No. 48. "A master of kings." BRITON RIVIERE, R.A.

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Digitized by Google 48 x 49

No. 53. "Old memories." FRANK BRAMLEY.



40 X 60.

No. 44. "Trespassing." H. W. B. DAVIS, R.A.



No. 59. *"Lieut.-General Sir Drury C. Drury-Lowe, K.C.B."*
HENRY T. WELLS, R.A.

55 X 39.



76 x 56.

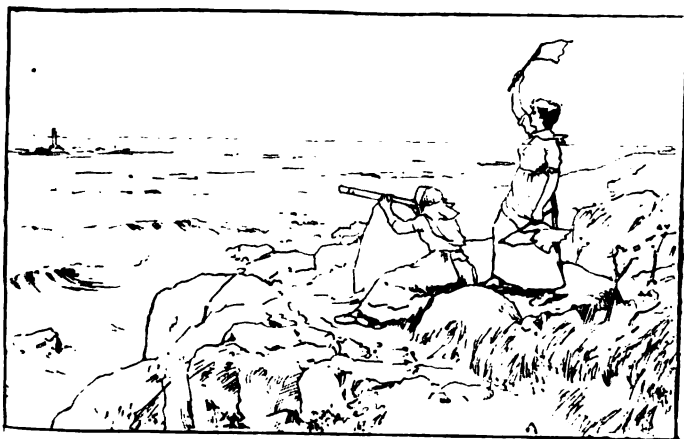
No. 60. "*The rose queen.*" G. D. LESLIE, R.A.No. 66. "*The home-light.*" GEO. H. BOUGHTON, A.

37 x 59.



45 X 72.

No. 55. "*A ferry on the tidal Seine.*" W. H. BARTLETT.



45 X 72.

No. 67. "*A message to the reef.*" RICHARD H. CARTER.



43 X 33-

No. 71. "*Miss Angel*": Angelica Kauffman, introduced by Lady Wentworth, visits Mr. Reynolds's studio. MARGARET I. DICKSEE.



Digitized by Google

30 X 50-

No. 78. "*Blackwater ferry*." PETER MACNAB.

GALLERY II.



62 X 45.

No. 89. "*Bonnie Prince Charlie.*" JOHN PETTIE, R.A.



27 X 17.

No. 91. "Taller than mother." MAUDE GOODMAN.

(By permission of Messrs. Hildesheimer and Co., London, owners of the copyright.)

No. 95. "Victory." RALPH PEACOCK.

40 X 50



43 X 65.

No. 104. "Hayle, from Lelant, Cornwall." ALFRED EAST.

(By permission of the Committee of the City of Birmingham Museum and Art Gallery.)



No. 106. "The King's drum shall never be beaten for rebels:" 1798. G. W. JOY.



37 x 56.

No. 111. "*Out of their reckoning.*" ALBERT STARLING.



56 x 85.

No. 116. "*The end of a summer day.*" CHARLES STUART, R.A.



92 X 92.

No. 115. *'And the sea gave up the dead which were in it.'*—Rev. xxi. 13.
SIR F. LEIGHTON, BART., P.R.A.



23 X 36.

No. 120. "*June in the Austrian Tyrol.*" J. MACWHIRTER, A.



24 X 48

No 125. "*Venice, from the public gardens: early morning.*" WILLIAM LOGSDAIL.



No. 126. "*Penelope's web.*" SYDNEY MUSCHAMP. 27 X 45.



No. 129. "*Meta, daughter of J. P. Reid, Esq.*" GEORGE A. STOREY, A. 45 X 26.



No. 141. "School's over." AMY B. ATKINSON.
54 x 36.

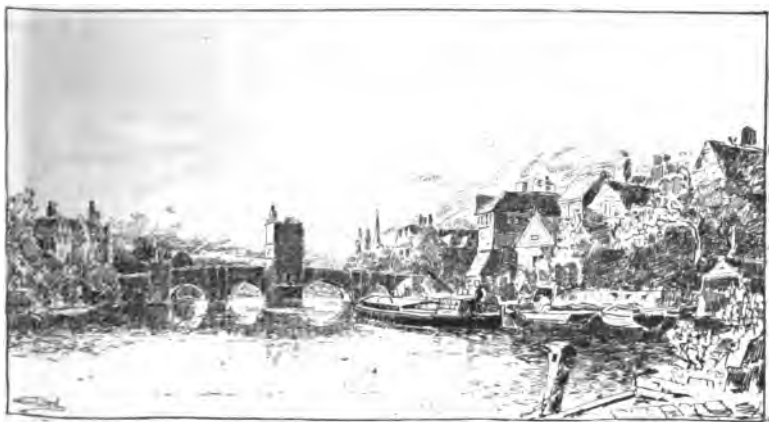


No. 149. "Halcyon weather." SIR J. E. MILLAIS, BART., R.A.
64 x 34.



38 x 26.

No. 150. "*Startled*." Diploma work, deposited on his election as an Academician.
FRANK DICKSEE, R.A.



No. 155. "*St. Ives*." STUART LLOYD.

Digitized by Google 49 x 72.



49 x 37.

No. 156. "At the fountain." SIR F. LEIGHTON, BART., P.R.A.

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GALLERY III.



No. 163. "*Between the showers.*" J. E. HODGSON, R.A.

35 x 53.



No. 163. "*Spinners and weavers, Egypt.*" FREDK. GOODALL, R.A.

33 x 72.



54 ft. x 9 ft.

No. 172. "*The Moors in Spain: spoil.*" DUDLEY HARDY.



No. 174. "*Ethel, daughter of T. H. Ismay, Esq.*" LUKE FILDES, R.A.



No. 175. "Summer evening: Isle of Arran." WELLWOOD RATTRAY. 43 X 59.



No. 179. "The river road." DAVID MURRAY, A. 48 X 72.



36 x 66.

No. 100. "*The flag maidens at Taunton.*" An incident of the Monmouth Rebellion.
ANDREW C. GOW, R.A.



No. 188. *"The Duchess of Wellington."*
ETHEL MORTLOCK.
54 X 48.



No. 191. *"Katherine and Esther, daughters of Lord McLaren."*
JOHN LAVERY.
'98 X 66.



59 X 79

No. 185. "*Spearing.*" HENRY E. DETMOLD.



43 X 31

No. 186. "*The priest's birthday.*" J. B. BURGESS, R.A.



No. 190. "The ruined sanctuary." S. E. WALLER. ^{70 x 53.}

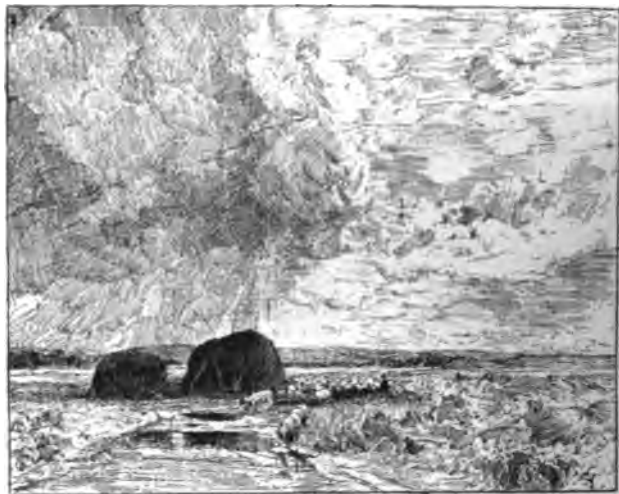
(Copyright, 1892.—A photograph will be published by the Berlin Photographic Co.,
43 New Bond St., London, W.)



36 x 60.

No. 197. "Two's company, three's none." MARCUS STONE, R.A.

(By permission of Messrs. Frost and Reed, Clare Street, Bristol, the owners of the copyright,
by whom an engraving is to be published.)



53 X 71.

No. 203. "Across a Surrey common." CLAUDE HAYES.



65 X 65.

No. 204. "The garden of the Hesperides." SIR F. LEIGHTON, BART., P.R.A.

(An engraving of this picture is to be published by Messrs. Arthur Tooth and Son, Haymarket, W., the owners of the copyright.)



94 x 58.

No. 210. "*Miss Julia Neilson (Mrs. F. Terry).*" HON. JOHN COLLIER.



41 X 60.

No. 211. "*Blow, blow, thou winter wind.*"—'As You Like It,' act ii. sc. 7.

SIR J. E. MILLAIS, BART., R.A.

(By permission of Messrs. Arthur Tooth & Sons, 5 & 6 Haymarket, W.)



No. 216. "*The scarecrow.*" GEORGE HITCHCOCK.

Digitized by

Google 52 X 66.



No. 212. "*The ultimatum.*" JOHN PETTIE, R.A. 50 X 40



35 x 71.

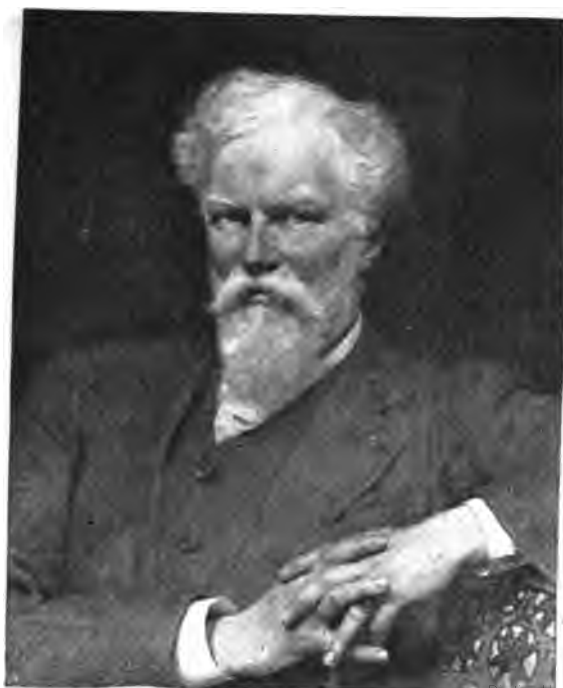
No. 218. "*The sheep-shearing, Egypt.*" FREDK. GOODALL, R.A.



No. 217. "Sunshine and shower." PETER GRAHAM, R.A.

53 X 70

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No. 222. "Alfred Waterhouse, Esq., R.A." L. ALMA-TADEMA, R.A.

26 X 32.

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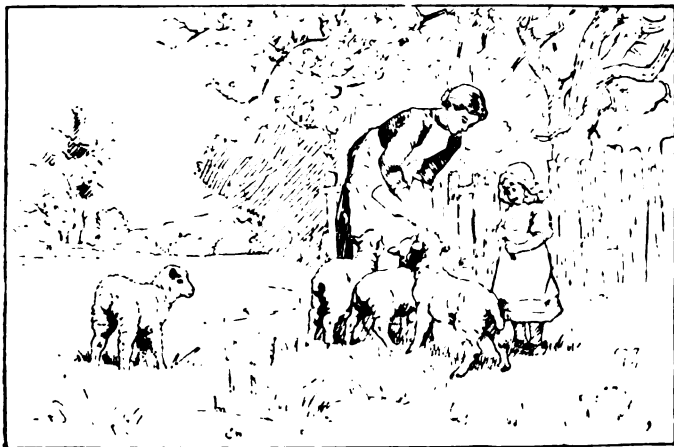
37 X 49

No. 223. "*The School Board in the cottage.*" THOMAS FAED, R.A.



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36 X 28.



28 X 43.

No. 232. "*The nursery.*" ERNEST A. WATERLOW, A.

31 X 25.

No. 235. "*The fairy queen.*" BLANCHE JENKINS.



47 X 72.

No. 238 *"In the meadows at curfew hour."* T. SIDNEY COOPER, R.A.



46 X 35.

No. 244. *"A whispered question."* J. R. WEGUELIN.

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29 X 48.

No. 242. "Dead Hector." BRITON RIVIERE, R.A.

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No. 247. "*Eventide*." ERNEST PARTON.

61 X 83.



No. 248. "*A moving story*." JAMES SANT, R.A.

"Ah! what a power has white Simplicity ;



No. 251. "*Declining day.*" JOHN ABORN.

30 X 42.



No. 254. "*In the Valley of Desolation.*" YEEND KING.

59 X 84.



38 X 28.

No. 256. "*The little speedwell's darling blue.*"—'In Memoriam,' Tennyson.
SIR J. E. MILLAIS, BART., R.A.



28 X 24.

No. 258. "*A kiss.*" L. ALMA-TADEMA, R.A.

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44 X 54

No. 264. "*A Venetian council of war.*" SIR JOHN GILBERT, R.A.



Digitized by Google 30 X 46

No. 265. "*When the world was young.*" EDWARD J. POYNTER, R.A.



54 X 112.

No. 267. "*Hop-picking in Kent.*" G. HARCOURT SEPTON.



90 X 48.

No. 268. "*A light of laughing flowers along the grass is spread.*"—Shelley's '*Adonais.*'
M. RIDLEY CORBET.

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GALLERY IV.



72 X 48.

No. 372. "*The circling hours.*" PHIL. R. MORRIS, A.

"Morn,
Waked by the circling hours, with rosy hand
Unbarred the gates of light."—*Paradise Lost*.



52 X 74.

No. 231. "*Prince Charles Edward Stuart in the cave of the robbers of Glen Moriston.*"
LOCKHART BOGLE.



Digitized by Google

72 X 66.

No. 237. "*Forging the anchor.*" STANHOPE A. FORBES, A.

1873. Illustration of Manuscript. Arthur Tappin to George and William, 1873.



46 x 84.

No. 286. "The burial of the Macdonalds of Glencoe, on St. Mungo Island, Loch Leven, 1692." COLIN HUNTER, A.



No. 295. "*The haunt of the roe deer.*" NIELS M. LUND.

48 X 72.



80 X 60.



47 X 71.

No. 301. "*On a farm at noon.*" T. SIDNEY COOPER, R.A.

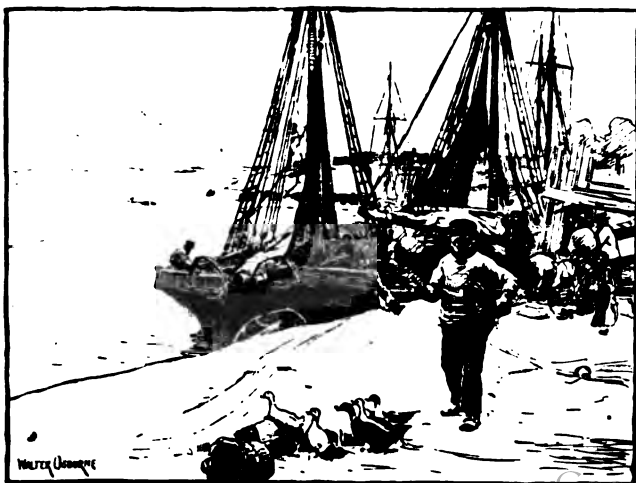


50 X 83.

No. 808. "Westminster." VICAR COLE, R.A.



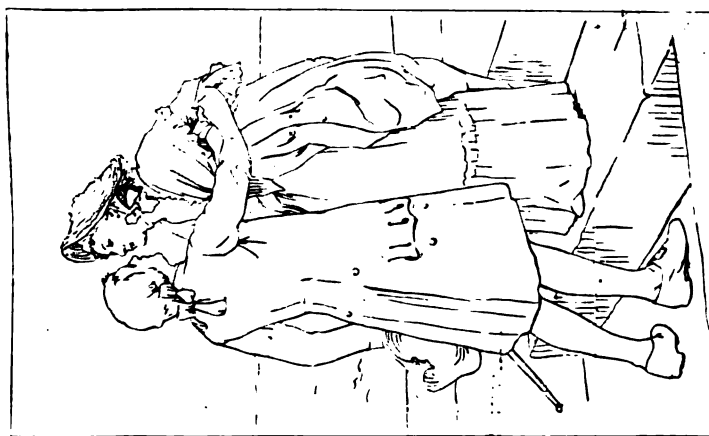
[No. 307. "*The convict ship.*" FRANK BRANGWYN. 79 X 90.



No. 318. "*When the boats come in.*" WALTER OSBORNE.



No. 811. *"The Gunpowder Plot; the conspirators' last stand at Holbeach House."*
ERNEST CROFTS, A.



No. 333. "Farewell!" PHILIP H. CALDERON, R.A.
 (This picture will be engraved in mezzotint by D. A. Wehrs-
 schmidt, and published by the Fine Art Society, New Bond St.)



No. 391. "Charles I. at Edge Hill." ERNEST CROFTS, A.
 53 X 30. 57 X 41.



No. 369. "*A minstrel.*" ELIZABETH FORBES.
48 x 32.



No. 368. "*That sound on the wind.*"
ELLEN CLACY.
36 x 48.



75 X 23.

No. 344. "Syrinx." ARTHUR HACKER.

"Behold these graceful reeds that waving turn
Their edges to the breeze. Thy Syrinx dwells
Within them—they are she."—*T. Woolner, 'Silenus.'*



21 X 38

No. 351. "*A death grip.*" J. T. NETTLESHIP.



No. 350. "*An ecstasy.*" J. H. LORIMER.

GALLERY V.



36 X 60.

No. 357. *"Signing the first death-warrant."* LASLETT J. POTT.



71 X 47.

No. 367. *"November."* HENRY G. HEWITT.



64 x 96.

No. 368. "The broken idol." VAL C. PRINSEP, A.

A Christian slave, who, in his religious zeal, has broken one of the family gods, is brought as an amusement before his mistress, a Roman lady of the time of Diocletian, to explain his conduct. He is under charge of the Vicarius (master of the slaves), and is attended by his fellow Christians.



70 X 90.

No. 369. "*Felix Joseph, Esq.*" Presentation Portrait. KNIGHTON WARREN.



30 X 50.

No. 386. "*Damp Autumn.*" HENRY STRACHEY.

"Autumn's stilly haunt,
Asleep within a magic miser's palm."

Digitized by Google



55 x 46.

No. 377. "*La Contessina.*" FRANK W. W. TOPHAM.

Digitized by

95 x 40.

No. 390. "*At the fountain.*" W. HENRY GORE.



27 X 22.

No. 395. "*Yours faithfully.*" ROBERT LITTLE.

Digitized by Google

30 X 39

No. 396. "*Steady!*" FRED MORGAN.



64 x 33.

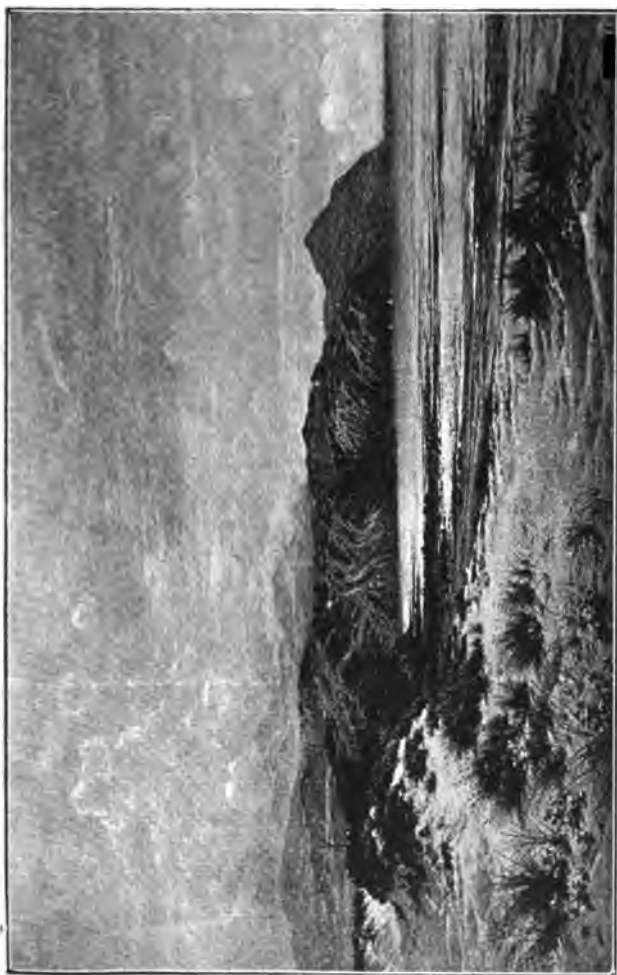
No. 407. *"The deil he couldna scaith thee, Or aught that wad belang thee; He'd look into thy bonnie fece And say, 'I canna wrang thee.'"* WALTER URWICK.



Digitized by Google

No. 413. *"Hemingford Grey."* STUART LLOYD.

40 x 60



51 X 83.

No. 417. *"Conway Bay and the Carnarvon coast."* **B. W. LEADER, A.**
(By permission of Messrs. Arthur Tooth & Sons, 5 & 6 Haymarket, W.)



No. 490. "*Salmon poachers.*" LANCE CALKIN.

42 X 60.



No. 491. "*A wedding morning.*" JOHN H. F. BACON.

45 X 63.



50 x 50.

No. 411. "*Lady Godiva.*" E. BLAIR LEIGHTON.

"He answer'd, 'Ride you naked thro' the town,
And I repeat it'; and nodding as in scorn,
He parted, with great strides among his dogs."—*Tennyson.*

No. 414. "*A night school.*" EDGAR BUNDY.

Digitized by Google

36 x 59

GALLERY VI.

No. 439. "*Market-place, Bruges.*" FLORA M. REID.

36 X 63.

No. 454. "*Thirst.*" JOHN M. SWAN.

80 X 72.

No. 459. "*Orphans.*" W. FRANK CALDERON.

31 X 64.



No. 486. *"Flowing to the lowlands."* C. E. JOHNSON.



No. 458. "*Portrait group: a Board of Directors.*" HUBERT HERKIMER, R.A.
77 X 129.



No. 474. "*A Spring morning.*" LANGLANDS. 29 X 49.



No. 476. "*He cometh not, she said.*" MARKHAM SKIPWORTH. 40 X 46.



No..475. ' *Sunset: Roman Campagna.*' ADRIAN STOKES. 33 X 60.



No. 501. " *The sleeping beauty.*" T. R. SPENCE. 60 X 78.



51 X 35.

No. 512. "*Don't be frightened!*" FRED MORGAN.



56 X 57.

No. 503. "*A misty morning.*" DOUGLAS F. ROBINSON.



No. 513. "*The mate of the 'Mermaid's' wedding.*" JOHN R. REID. 60 X 94.



No. 515. "*The day-dream.*" KATE E. BUNCE.

GALLERY VII.



49 X 73.

No. 535. "*Lady Coventry's escort.*" EYRE CROWE, A.

Digitized by Google 45 X 60.

No. 542. "*Under petticoat government.*" BLANDFORD FLETCHER.



No. 543. "*The darting sunbeam.*" ROBERT W. ALLAN. 30 X 40.



No. 551. "*Lynn Ferry.*" ROBERT W. MACBETH, A.
(This picture is to be etched and published by the Art Union of London.)

41 X 65.



No. 557. "*Mariana in the moated grange.*" HENRIETTA RAE. 35 X 49.



No. 558. "*French fishing-vessels leaving port: Guernsey.*" EDWIN HAYES. 28 X 48.



30 x 50.

No. 569. "*The brimming river.*" CHARLES W. WYLLIE.



45 x 25.

No. 565. "*Singing lesson.*"
CARL SCHLOESSER.



60 x 35.

No. 590. "*Eileen, daughter of—Burn, Esq.*"
ALICE GRANT.



No. 595. "*Mordecai refusing to do reverence to Haman.*" ERNEST NORMAND.
5 ft. 10 in. X 9 ft. 4 in.



37 x 84.

No. 593. "*The Isles of Skomer and Skokholm.*" JOHN BRETT, A.



62 X 42.

No. 1024. "*Bonjour, Pierrot!*" ETHEL WRIGHT.



59 x 47.

No. 1041, "*The result of high living.*" FRED HALL.No. 1033, "*Peonies.*" WILLIAM J. MUCKLEY.

SCULPTURE.



No. 1880, "*Duncan's Horses*." ADRIAN JONES. . 3 .

"Beauteous and swift, minions of their race,
Turn'd wild in nature, broke their stalls, flung out,
Contending 'gainst obedience, as they would make
War with mankind.

"Tis said they eat each other."

Macbeth, act ii., sc. 4.



1152. "*Miss Lottie Armistead.*" H. H. ARMISTEAD, A.



No. 1974. "*Right Hon. A. J. Balfour, M.P.*"
E. ONSLOW FORD, A.



No. 1973. "*St. George and the Dragon.*" G. E. WADE.



No. 2002. "*The Shelley Memorial.*" ONSLOW FORD, A.



No. 1863. "*The Pearl*." BEATRICE A. M. BROWN.



2003. "*Reconciliation of Oberon and Titania*." CALLCOTT.



2007. "*Fate-led*,"—marble statue.
ALBERT TOFT.

Academy Notes

1893

WITH

*Illustrations of the Principal Pictures
at Burlington House*

EDITED BY

HENRY BLACKBURN,

ORIGINATOR OF THE SYSTEM OF CATALOGUES ILLUSTRÉS.



"*Lucretia Borgia.*" HOM. J. COLLIER.
(See No. 436.)

LONDON:

CHATTO AND WINDUS, PICCADILLY

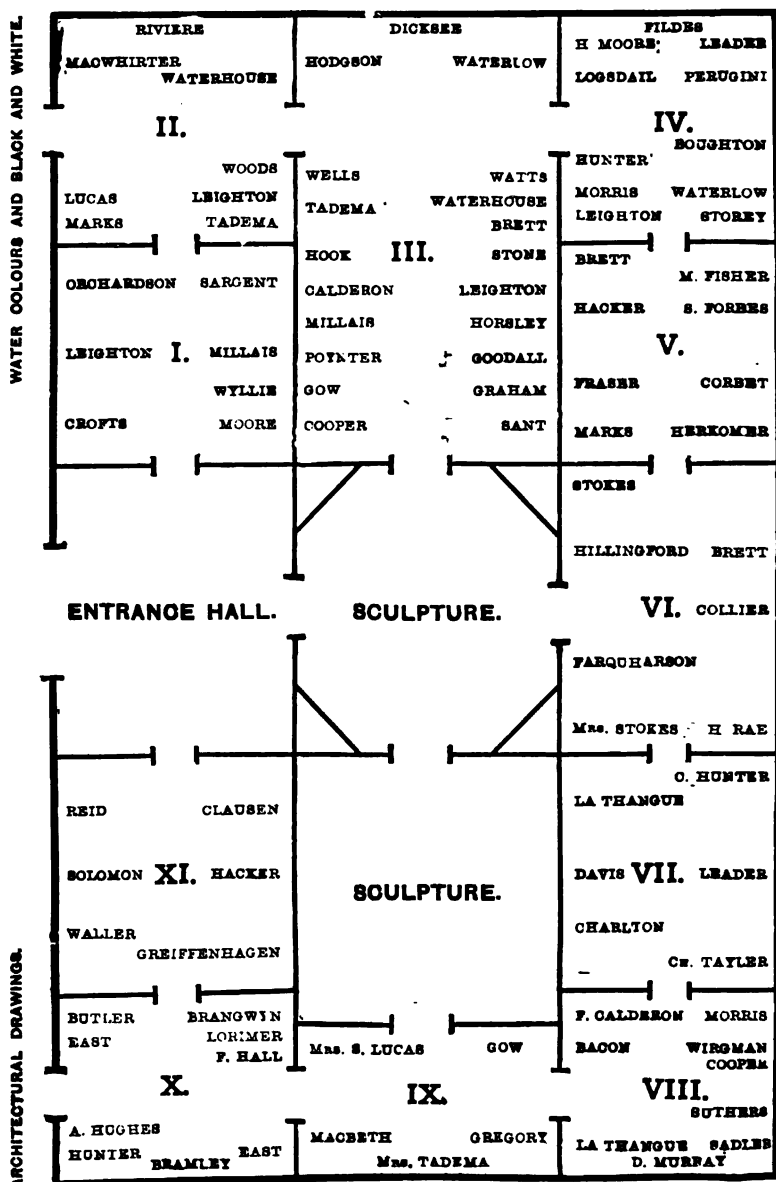
MAY 1893.

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PLAN OF THE GALLERIES.

SHOWING THE POSITIONS OF SOME OF THE PRINCIPAL WORKS.



•• The Exhibition opened on Monday, May 1st, and closes on Monday, August 7th. Digitized by Google



No. 981. "*Autumn*"—water colour. MISS BEATRICE E. PARSONS.

No. XIX. 1893.

The Editor desires again to remind the public that "**ACADEMY NOTES**" is not a complete Catalogue of the Royal Academy Exhibition, but a selection only of the Principal Pictures.

The original plan of the book (which remains unaltered) is best described in the preface to the first number published in 1875.

"The purpose of '**ACADEMY NOTES**' is to be descriptive rather than critical; to form a supplement to the Official Catalogue which should be interesting and useful for reference. The book is intended—

1. For those who are unable to visit the Exhibition.
2. For those who, having visited it, desire some memento.
3. For those who wish to save time and trouble in examining its contents."

The **ILLUSTRATIONS**, produced by various new processes, are intended to give an idea of the composition of the pictures, and not intended specially as works of art. The omission of a sketch of any important picture is due to some objection on the part of owner, or artist.

123, VICTORIA STREET, WESTMINSTER. 1st May, 1893.

"BLACK AND WHITE."

NOTICE.—Mr. Henry Blackburn's Studio is now open five days a week, with technical assistants, for the study and practice of **DRAWING FOR THE PRESS**. Address to the Secretary.

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ACADEMY NOTES, 1893.

The one hundred and twenty-fifth Summer Exhibition of the Royal Academy contains 1829 works, including Oil Paintings, Water-colours, Miniatures, Etchings, and Engravings, Architectural Drawings and Sculpture.

GALLERY I. [Illustrations, pp. 29-40.]

- 2, "*Expectancy*," FANNIE MOODY.
Two dachshunds and a fox-terrier.
- 3, "*A hillside road*," B. W. LEADER, A.
Flock of sheep passing over a common.
- 7, "*Charge of the 3rd King's Own Light Dragoons (now Hussars) at Moodkee*," ERNEST CROFTS, A. (*sketch*, p. 30).
- 8, "*Miss Hupperts and Miss Salvesson*," HARRY BISHOP.
Twilight interior. Two girls at a piano.
- 9, "*Attentive listeners*," HORACE VAN RUTH.
Brown-robed Greek poet, seated on stone bench, reciting to a boy and girl (*sketch*, p. 29).
- 10, "*Portrait of a lady*," STANHOPE A. FORBES, A.
Three-quarter length, seated, in black dress.
In the centre of this wall is Sir Frederick Leighton's "*Farewell*," with the following landscapes on either side.
- 11, "*Meadow-sweets*," DAVID MURRAY, A.
Hay-making scene.
- 14, "*Farewell !*" SIR F. LEIGHTON, Bart., P.R.A.
Greek maiden, in olive-green and plum-coloured peplos, prepares to enter doorway from a portico which overlooks the sea ; she casts a lingering look at her departing lover's vessel (*sketch*, p. 32).
- 15, "*Fir-faggots*," DAVID MURRAY, A.
Scottish landscape. Two women resting against prostrate trunk amid heather.
- 17, "*A big drink*," JOHN T. NETTLESHIP.
Tiger half immersed in a pool (*sketch*, p. 31).
- 18, "*John Hare, Esq.*," SIR J. E. MILLAIS, Bart., R.A.
The actor is reading "A Pair of Spectacles" to his company in the green-room of the Garrick Theatre (*sketch*, p. 33).
- 19, "'*Music, when soft voices die, Vibrates in the memory*,'—*Shelley*," W. Q. ORCHARDSON, R.A. Girl in pale pink Empire costume preparing to play harpsichord (*sketch*, p. 34).
- 20, "*The red fisherman*," J. E. CHRISTIE (*sketch*, p. 35).

23, "*Brother and sister*," KATE PERUGINI.

Floy and her brother in "*Dombey and Son*" (sketch, p. 35).

25, "*A breezy day*," DOUGLAS F. ROBINSON. Girl resting on seaweed-covered rock, with boy at her side (sketch, p. 36).

28, "*The first Communion veil*," HENRY WOODS, A.

Two girls in shadow under a colonnade (sketch, p. 36).

29, "*Season of mists and mellow fruitfulness*," HENRY G. HEWITT (sketch, p. 37).

Apples piled up in orchard under slanting autumn light.

30, "*Lady Agnew*," JOHN S. SARGENT.

Full face, seated, in dull white dress with pale mauve sash.

31, "*Waiting for low tide*," COLIN HUNTER, A.

35, "*On the look-out for her boat*," EDWARD R. TAYLOR.

Girl in pale yellow dress on a cliff facing the sea. Oppressive atmosphere (sketch, p. 37).

36, "*The age of innocence*," ROBERT W. MACBETH, A.

A little girl seated in an apple-basket, with doll, kitten and chickens. Behind her is a doorway leading into a garden (sk., p. 39).

37, "*Death of King Lear*," GEORGE E. ROBERTSON.

Lear, accompanied by mail-clad knights, bends over dead body of Cordelia. Evening light.

38, "*Portrait of a lady*," HENRY T. WELLS, R.A.

39, "*Carting timber*," B. W. LEADER, A.

42, "*The girlhood of Saint Theresa*," SIR J. E. MILLAIS, Bart., R.A. (sketch, p. 38).

The Spanish Saint (1515-1582) leaving her home at Avila as a child, with her brother, in order to seek martyrdom at the hands of the Moors. She wears a black velvet cloak over a crimson and gold embroidered gown, with a cap of bright green relieved by a red feather.

43, "*The old bridge*," ERNEST A. WATERLOW, A.

44, "*Gen. Sir Geo. White, G.C.I.E., K.C.B., V.C., Commander-in-Chief in India*," W. LLEWELLYN.

45, "*The wrestlers*," STUART G. DAVIS.

A group of many figures of the Stone Age, at entrance to cave watching the contest. A chief sits on a boulder. His men wear earrings and have their long hair plaited up on top of the head.

47, "*Robert and Susan to the rescue!*" W. L. WYLLIE, A.

A tempestuous night with full moon breaking through clouds. Crowd on beach launching a lifeboat towards ship, which is burning lights a short distance off shore (sketch, p. 39).

51, "*After a breeze*," HENRY MOORE, A. (sketch, p. 40).

Other pictures noted are—1, "*Russets*," E. H. STANNARD; 5, "*A Moorish Dance*," JOHN LAVERY (sk., p. 29); 13, "*A glimpse of the river Conway*," W. COTTRELL (sk., p. 31); 21, "*Rest*," JOHN W. GODWARD; 22, "*Sunshine and Shadow*," W. T. WHITLEY; 24, "*Hemlock and poppies*," HELEN FRANCK; 27, "*Goat girl*," EDITH CORBET (sketch, p. 36); 32, "*Mrs. Sidney Pitt*," J. HANSON

WALKER ; 33, "*The labourer's larder*," JOAN ADAMS ; 50, "*A Cairo costermonger*," WALTER C. HORSLEY ; 53, "*Miss Mary H. Todd*," NIELS M. LUND ; 54, "*Apples*," HERBERT E. EVANS.

GALLERY II. [Illustrations, pp. 40-50.]

55, "*Gulf of Salerno*," HAMILTON MACALLUM.

Sunset. Fisherman hauling in net on a rippling sea (*sk.*, p. 41).

56, "*For the fold*," WILLIAM B. FORTESCUE.

Country girl bending under heavy load of oat-straw, with collie by her side (*sketch*, p. 40).

58, "*Of making many books there is no end ; and much study is a weariness of the flesh*," H. STACY MARKS, R.A.

A puzzled naturalist in 18th century scholastic deshabelle of pale green (*sketch*, p. 42).

59, "*H.R.H. The Princess Ferdinand of Roumania (Princess Marie of Edinburgh)*," ARTHUR L. BAMBRIDGE.

Three-quarter length, in white dress, holding a rose. Pale yellow background.

63-6, "*All flesh is grass, and all the goodliness thereof is as the flower of the field*," AMY SAWYER.

68, "*Newbiggin Bay*," W. L. WYLLIE, A.

69, "1583 ; *News of the Spanish Armada*," SEYMOUR LUCAS, A.

Philip, in black, kneels at a crimson and gold fald-stool in the Escorial. Behind him are two courtiers and a priest (*sketch*, p. 43).

70, "*After the attack on Shergur*," J. B. CLARK and V. M. HAMILTON.

Dead Afghan, with matchlock still burning, lies on the snow. Wintry landscape with burning villages in distance near Cabul.

71, "*Defiance*," HERBERT DICKSEE.

Lion in desert at night (*sketch*, p. 45).

73, "*May—a portrait*," GEORGE S. WATSON.

76, "*The god of the wind*," JOHN COOKE.

77, "*A Highland storm*," JOHN MACWHIRTER, A.

Scotch fir swaying over foaming torrent (*sketch*, p. 44).

78, "*The letter*," JAMES SANT, R.A.

Girl looking through oval stone window (*sketch*, p. 45).

81, "*M. Hubert Vos, Esq.*," AGNES E. WALKER.

83, "*The new will : 'Everything to my wife absolutely'*," W. DENDY SADLER.

The man wears a long brown coat with green trousers ; his bride has a yellow coal-scuttle bonnet and a blue umbrella. An old solicitor humorously contemplates the newly-married couple (*sketch*, p. 46).

84, "*The Hon. Lord Trayner*," SIR GEORGE REID.

86, "*From the ballad of 'Sir Patrick Spens'*," JAMES ARCHER.

Five ladies in sombre draperies gazing seawards over edge of cliff.

Next is a large work in the centre of the principal wall :—

87, "*The king's libation*," BRITON RIVIERE, R.A.

Nimrod, the founder of the Assyrian nation, in close-fitting blue vesture, stands in the foreground pouring wine from a golden bowl on a mass of his victims, a dead lioness and four lions. Incense slowly rises from a bronze jar in front of an altar of the gods Nin and Nergal. A band of six spearmen watch the dedicatory rite in the distance. A glimpse of red-walled gallery behind them.

(*sketch*, p. 47).

88, "*Col. N. Barnardiston*," H. HERKOMER, R.A.

89, "*Many waters cannot quench love*," W. WEST (*sketch*, p. 46).

90, "*A golden dream*," T. C. GOTCH.

91, "*A siren*," ARTHUR WARDLE.

On a rock, surrounded by crocodiles.

92, "*Faith*," FLORA M. REID.

An old woman holds a crucifix as she stands by a *bric-à-brac* stall, on a boulevard (*sketch*, p. 48).

95, "*At St. Etienne, Pas-de-Calais*," H. W. B. DAVIS, R.A.

A rough track crossing a down.

97, "*In Tuscany: 'The heavy timber of the crooked plough,'—Virgil*," RALPH PEACOCK (*sketch*, p. 49).

98, "*A Hamadryad*," J. W. WATERHOUSE, A.

Originally intended for a decorative panel. A little goat-legged satyr has unconsciously charmed a wood-nymph from the ivy-girt bole of an oak tree by the music of his Pan-pipes.

100, "*Stealth*," ARTHUR WARDLE.

Two leopards crouching over rock.

102, "*Cloisters of the Frari church, Venice*," HENRY WOODS, A.

Contrast of grey statue, white stone canopy of well, and pale red church walls.

103, "*Elder-bush*," H. W. B. DAVIS, R.A.

Minutely painted hedgerow in strong summer light.

104, "*Spring*," MATTHEW R. CORBET (*sketch*, p. 48).

105, "*Hit!*" SIR F. LEIGHTON, BART., P.R.A.

A child-archer, with oak-leaves in his hair, has just struck the mark. Sandy foreground (*sketch*, p. 49).

108, "*Trouble*," J. B. BURGESS, R.A. Priest, attended by acolyte, consoles two women in a Spanish church.

112, "*Atalanta*," SIR F. LEIGHTON, BART., P.R.A. The black-haired girl-athlete wears a dark blue chiton, with a snake ornament twisted round her arm. Brown-red background (*sketch*, p. 50).

113, "*In my studio*," L. ALMA-TADEMA, R.A.

A girl in classical robe contemplating white roses on a high table, covered with a richly-embroidered cloth. Before her is an alcove of green marble with a brass-plated step.

Other pictures noted are:—57, "*A cottage girl*," GEORGE CLAUSEN; 61, "*Reflections*," ROBERT NOBLE; 72, "*Morning after rain*," JOHN N. BARLOW; 75, "*Edward Heron Allen, Esq.*," RUDOLF LEHMANN; 82, "*Winter on the Maas, Holland*," HENRY ENFIELD; 93, "*First Reading of the Home Rule Bill*," EDWIN HARRIS; 98, "*Theodore Williams, Esq., M.D.*" H. A. OLIVIER; 101, "*Peter Glendinning, Esq.*," ROBERT GIBB; 106, "*Rich spoil*," J. T. NETTLESHIP; 109, "*The five foolish virgins*," PEPYS COCKERELL; 110, "*Little mother*," CHRISTABEL A. COCKERELL; 115, "*Echo*," ETHEL WRIGHT.

GALLERY III. [Illustrations, pp. 50-69.]

118, "*Waiting for her partner*," G. A. STOREY, A. (*sketch*, p. 51).

119, "*La bella del paese*," HENRY WOODS, A.

Contadina chatting with Italian peasant near a stone bridge.

123, "*Fohn, Marquess of Bute, K T.*," H. HERKOMER, R.A.

In his official robes as Mayor of Cardiff.

124, "*Rural England*," J. E. HODGSON, R.A. (*sketch*, p. 50).

125, "*The schoolmaster's garden*," R. W. MACBETH, A.

126, "*Mme. Sarah Bernhardt*," W. E. SPINDLER.

In white satin with yellow rose and red book (*sketch*, p. 53).

130, "*His Grace the Duke of Devonshire*," H. HERKOMER, R.A.

Three-quarter length, in morning costume.

In the place of honour at the head of the large room is,—

131, "*The funeral of a Viking*," FRANK DICKSEE, R.A.

A scene which is a whole Saga in itself. The dead Viking is bound on his last voyage over the sea to Walhalla. Norse warriors are launching the galley which is also to be a funeral pyre. Contrast between the dying twilight and the gaining flames at the prow, with their orange reflections in the surf. The old king, saluted for the last time by his stern bronze-clad followers, rests at full-length on a wild animal's skin as he starts on his final cruise. A Jarl, in splendid battle array, has lit the framework of the doomed vessel, and, with sorrowful gaze, uplifts his right hand as a last tribute of respect to his war-lord. A strong wind blows off shore, fanning the flames (*sketch*, p. 52).

132, "*The queen of love*," T. B. KENNINGTON.

Lady in black evening dress and black gloves reclines on panther skin covering marble seat. A chaplet of laurel rests on her knees; a dull violet curtain forms the background.

135, "*Edwin James, Esq.*," HUBERT HERKOMER, R.A.

136, "*The old hero*," J. B. BURGESS, R.A.

The old soldier, attended by a girl in pink, passes an admiring group at a church door in Spain (*sketch*, p. 53).

139, "*Albert Brassey, Esq.*," W. W. OULESS, R.A.

140, "*Launching the salmon-boat*," E. A. WATERLOW, A.

141, "*On the road to the horse fair*," SIR JOHN GILBERT, R.A.
(*sketch*, p.

142, "*A rustic bather*," THOMAS FAED, R.A.

143, "*Wm. B. Greenfield, Esq.*," the late J. PETTIE, R.A. (*sk. p. 54*).

144, "*Louis XVII. a prisoner in the Temple*," FLORENCE HANNAM.

The little prince, in a claret-coloured suit, with a tricolor sash, leans dejectedly on a bed. Scattered cards and a red cap of liberty are on the floor.

148, "*Promises*," G. F. WATTS, R.A. (*sketch, p. 55*).

149, "*La belle dame sans merci*," J. W. WATERHOUSE, A.

A bare-footed maiden, in puce-coloured robe, sits on the ground, winding her light brown hair round the helmet of an armed knight. He kneels and gazes at her with vizor up. Grove of trees in the background.

153, "*Pearly summer*," JOHN BRETT, A. (*sketch, p. 56*).

154, "*G. H. Pember, Esq.*," W. W. OULESS, R.A. (*sketch, p. 55*).

158, "*A honeymoon*," MARCUS STONE, R.A.

Warm evening light on a poetic garden scene ; distant fields and rising moon. The young bride wears a white muslin gown ; broad-brimmed grey felt hat lies beside her on the old green bench. Her husband reads aloud from the *Spectator* (*sketch, p. 57*).

159, "*Rizpah*," SIR F. LEIGHTON, P.R.A.

Armoni and Mephibosheth, the two sons of Rizpah by Saul, who were put to death by the Gideonites in the beginning of barley harvest, are fastened with cords to rough wooden crosses. Rizpah is robed in dark blue with lighter blue beneath. The figure on the right has purple blue drapery, while the centre one is shrouded in dull peach-colour. Two leopards crouch by the side of a tree, and three vultures are circling round. On the left is one of the five sons of Saul and Michal, also crucified (*sketch, p. 58*).

161, "*St. Thena*," C. E. BUTLER.

Golden-haired girl kneels before an altar formed of the living rock. A white fawn is beside her, and behind a red-mantled Norseman enters the cave.

164, "*Evening*," H. W. B. DAVIS, R.A.

Group of cows at a pool.

165, "*Mr. Alderman Treloar*," J. C. HORSLEY, R.A.

167, "*The Rt. Hon. H. H. Fowler, M.P.*," A. S. COPE.

Standing near the mace on the Opposition side of the House.

168, "*The water of the Nile*," F. GOODALL, R.A. (*sketch, p. 59*).

173, "*Ald. Thomas Wright, J.P., Ex-Mayor of Leicester*," the late J. PETTIE, R.A.

174, "*Summer Mists*," PETER GRAHAM, R.A.

Highland cattle on shore of sea loch, with thick mists breaking over mountain side (*sketch, p. 60*).

175, "*F.M., H.R.H. the Duke of Cambridge, K.G.*" HERMAN G. HERKOMER.

177, "*The Hon. G. W. B. Portman,*" H. T. WELLS, R.A.

178, "*L'adieu de Marie Stuart,*" W. P. FRITH, R.A. (*sketch, p. 61*).

Illustrating a verse in one of Béranger's poems—

"Adieu, charmant pays de France,
Que je dois tant chérir !
Berceau de mon heureuse enfance,
Adieu ! te quitter c'est mourir."

179, "*Court and courtiers : patio, Casa del Marques Vivot, Palma, Mallorca,*" W. F. YEAMES, R.A. (*sketch, p. 61*).

180, "*The mirror,*" JAMES SANT, R.A. (*sketch, p. 62*).

183, "*Næra reading a letter from Tibullus,*" HENRY J. HUDSON
(*sketch, p. 62*).

185, "*Portrait of a lady,*" LUKE FILDES, R.A. (*sketch, p. 63*).

186, "*In the Fordwich meadows, East Kent,*" T. SIDNEY COOPER, R.A.

187, "*Dr. Joachim,*" L. ALMA-TADEMA, R.A.

Half-length, holding violin

190, "*H.R.H. the Prince of Wales, K.G.,*" A. STUART WORTLEY.

191, "*Summer at Sea,*" HENRY MOORE, A.

192, "*Darby and Joan,*" H. STACY MARKS, R.A.

Two adjutants (*sketch, p. 65*).

193, "*The Duke in Spain,*" ANDREW C. GOW, R.A.

Shortly before the battle of Quatre Bras, in 1815. A portrait group of the Iron Duke and his staff during the Peninsular campaign. Wellington interrogates a Spanish peasant. Lord Hill, General Pack, Sir Edward Pakenham, and Sir Charles Colville stand a ttle back. Intense contrast of luminous sky, blue shadow, and hot andy mountain pass (*sketch, p. 64*).

198, "*The Rt. Hon. the Lord Rookwood,*" W. Q. ORCHARDSON, R.A.

199, "*Chloe ; 'Dulces docta modos et citharæ sciens,'*" E. J. POYNTER, R.A. (*sketch, p. 65*).

203, "*An ambushade ; an incident of the last Afghan campaign,*" VEREKER M. HAMILTON.

204, "*Pensive,*" SIR J. E. MILLAIS, Bart., R.A.

Dark, Spanish-looking child in yellow pinafore, holding clematis. A contrast to the other child-subject, entitled "*Merry*" (No. 217).

205, "*An Orchard in Picardy,*" H. W. B. DAVIS, R.A.

210, "*Elizabeth Woodville, widow of Edward IV., parting with her younger son, the Duke of York,*" PHILIP H. CALDERON, R.A.

Elizabeth, on learning that her son, the Prince of Wales, had fallen into the hands of his uncle, Richard of Gloucester, took

sanctuary at Westminster with her younger son and her daughters. She is being persuaded, sorely against her will, to give up the child to the deputation of Lords headed by the Archbishop of Canterbury. According to Sir Thomas More, the Duke of Gloucester charged them to represent that her eldest son could not be crowned without the presence of his younger brother (*sketch*, p. 66).

211, "*Good liquor—duty free*," J. C. HOOK, R.A.

A fisherman, assisted by a lad and a strong Cornish lass, is rescuing a keg of brandy from the surf.

216, "*There was no room for them*," ANNA NORDGREN.

Mother and child sleeping on straw in a stable.

217, "*Merry*," SIR J. E. MILLAIS, Bart., R.A.

218, "*Endymion*," G. F. WATTS, R.A. (*sketch*, p. 67).

219, "*Comparisons*," L. ALMA-TADEMA, R.A. (*sketch*, p. 67).

224, "*Corinna of Tanagra*," SIR F. LEIGHTON, Bart., P.R.A.

The Greek poetess, living at Tanagra in the 5th cent. B.C., recommended her Bæotian compatriot and rival Pindar to write mythical instead of panegyrical verse. When he produced a poem overcharged with mythological allusions, she said: "One should sow with the hand and not with the sack." Corinna stands in a robe of golden maize and brown, with a laurel wreath of gold in her raven hair. She has just gained the prize in her competition with Pindar.

225, "*Barbara*," G. D. LESLIE, R.A. (*sketch*, p. 69).

227, "*Lady Blomfield*," H. T. WELLS, R.A. (*sketch*, p. 68).

Other pictures noted are:—**117**, "*A woodland bather*," H. S. TUKE (*sketch*, p. 51); **120**, "*Morning on the downs*," HENRY STRACHEY; **122**, "*Sweet Peas*," A. F. W. HAYWARD; **134**, "*Berwick-on-Tweed*," LESLIE THOMSON; **147**, "*What is it?*" E. KINGTON BRICE; **150**, "*A September morning*," WALTER SCHROEDER; **152**, "*Sir Forrest Fulton, Q.C.*" LANCE CALKIN; **155**, "*The deserted garden*," BENJAMIN HAUGHTON; **160**, "*Chudleigh, Devon*," C. J. COLLINS; **162**, "*Mochrum Loch, Wigtonshire*," JOHN MUIRHEAD; **163**, "*Mrs. Arthur and her son*," J. J. SHANNON; **171**, "*On the river Blythe*," ARNOLD PRIESTMAN; **176**, "*Sunset glow, Stellenbosch, South Africa*," J. S. MORELAND; **195**, "*A story of the woods*," BERTHA NEWCOMBE; **196**, "*A maid of honour in the reign of George II.*" A. DAMPIER MAY; **202**, "*Early morning off the coast of Flanders*," F. J. MACKENZIE; **222**, "*Miss Agnes Ward*," WILLIAM CARTER.

GALLERY IV. [Illustrations, pp. 69–80.]

233, "*In the Piazzetta: 18th century*," W. LOGSDAIL (*sk.* p. 69).

236, "*The rose-maiden*," JULIA B. FOLKARD.

240, "*June roses*," GUNNING KING.

Girl in pink, plucking roses from a window.

242, "*Portrait of the painter*," F. S. H. FORSHALL.

246, "*Hove-to for a pilot*," HENRY MOORE, A. (*sketch*, p. 70).

247, "*Mrs. Elliot Lees*," LUKE FILDES, A.

248, "*Truth*," GEORGE W. JOY.

The goddess of Truth, standing on water-lilies at the bottom of her well, draws up a small bucket, and at the same time shows a mirror to a child, who leans over the parapet above and behind her (*sketch*, p. 71).

252, "*An old country church: 'With ivy-mantle clad,'*" B. W. LEADER, A. (*sketch*, p. 72).

253, "*The noonday drink*," T. SIDNEY COOPER, R.A.

254, "*My sister Agnes*," IRLAM BRIGGS.

Young lady in dark red velvet playing a violin.

259, "*The foxes' lair*," WILLIAM WALLS.

261, "*Glass-blowing: lamp-chimney making*," A. COLLEY.

262, "*Pandora*," C. E. PERUGINI.

In robe of flame-colour and white (*sketch*, p. 73).

264, "*Sunshine and shower*," C. E. JOHNSON (*sketch*, p. 74).

265, "*In the orchard*," JOHN PEDDER (*sketch*, p. 76).

268, "*The vision at the martyr's well*," G. H. BOUGHTON, A.

Breton peasant-girl, in sabots and rough brown and grey working dress, kneels at "The Well of Martyr's Blood." Fleeting vision of a Saint, draped in greyish-white, with blood-stains on her robes, indicative of martyrdom. Cold blue morning light (*sketch*, p. 75).

272, "*Admiral H.R.H. the Duke of Edinburgh*," ARTHUR L. BAMBRIDGE.

273, "*Counting her chickens*," E. A. WATERLOW, A.

274, "*Miss Boyce*," HENRY T. WELLS, R.A.

278, "*F. Seymour Haden, Esq., President of the Royal Society of Painter-Etchers*," G. P. JACOMB-HOOD (*sketch*, p. 76).

279, "*The child Handel*," MARGARET I. DICKSEE (see note in official catalogue, *sketch*, p. 77).

280, "*N. L. Cohen, Esq.*," ANDREW C. GOW, R.A.

286, "*Miss Fenny*," G. A. STOREY, A.

In a coffee-coloured dress (*sketch*, p. 78).

292, "*One o'clock, two o'clock*," W. CAVE DAY (*sketch*, p. 78).

295, "*The Frigidarium*," SIR F. LEIGHTON, Bart., P.R.A.

A single female figure, in the style of "The Bath of Psyche," looking down. Semi-transparent red robe, background of gold is reflected in the water of the bath. Upright decorative picture.]

297, "*A Moslem doctrinaire*," EDWARD ARMITAGE, R.A.

A direct descendant of the Prophet, in green turban and dark grey caftan (*sketch* p. 79).

300, "*Fish-washing*," J. LEY PETHYBRIDGE.

305, "*I was a stranger and ye took Me in*," DORA NOYES (*sketch*, p. 79).

306, "*Under the lilacs*," PHIL. R. MORRIS, A.

A young lady standing before a lilac-tree in bloom.

309, "*Long fields of barley and of rye*," SYDNEY S. MORRISH.

312, "*Lobster-fishers*," COLIN HUNTER, A. (*sketch p. 80*).

Other pictures noted are:—230, "*In fair April*," PARKER HAGARTY; 235, "*Sir, whose dog are you?*" N. A. LORAINÉ; 249, "*In Hardy's country: Egdon Heath*," ARTHUR MEADE; 260, "*Brickfields*," LESLIE THOMSON; 263, "*Greyhounds of the British navy*," G. C. KERR; 267, "*Summer flowers*," C. W. WYLLIE, (*sketch, p. 73*); 269, "*An autumn morning*," ARTHUR LEMON (*sketch, p. 75*); 281, "*Waiting for the artist*," E. F. POWELL (*sketch, p. 77*); 291, "*An idyll*," A. MOORE; 307, "*Kittens*," W. R. SYMONDS.

GALLERY V. [Illustrations, pp. 81–87.]

313, "*Lincoln*," STUART LLOYD (*sketch, p. 81*).

317, "*The poacher's wife*," A. C. COOKE (*sketch, p. 81*).

320, "*In a studio*," IDA VERNER.

321, "*'The voice I hear this passing night.'—Keats*," G. HARCOURT.

322, "*A summer pageant*," T. F. DICKSEE.

Pink sunset flush on middle distance, with deep shadow in foreground.

328, "*Music*," S. MELTON FISHER. Conflict of moonbeams and lamplight. The two ladies with powdered hair wear salmon and yellow costumes (*sketch, p. 82*).

330, "*The lighthouse*," STANHOPE A. FORBES, A.

A view of Newlyn Pier, with rain-clouds darkening the low hilly background. The dull blue sea is nearly calm and at the ebb. A steamer lies alongside the quay, ready to start at the turn of the tide. The red flame of a newly kindled lighthouse lamp shows faintly against the yet strong daylight. Boat with two fishermen in the foreground, one "fish-tailing" from the stern (*sketch, p. 83*).

335, "*Portrait of a gentleman*," W. F. YEAMES, R.A.

342, "*The hostage*," J. WATSON NICOL.

Man in 18th century costume by the fire in a hut, at the door of which a Highlander watches.

343, "*The return of a prodigal*," A. BECKINGHAM (*sketch, p. 84*).

347, "*Leaving Boulogne*," EDWIN HAYES (*sketch, p. 84*).

348, "*Mrs. Derham*," HUBERT HERKOMER, R.A.

351, "*Adam Black, Esq.*," the late J. PETTIE, R.A.

353, "*Done*," W. B. WOLLEN (*sketch, p. 85*).

357, "*Hart's Lock Woods from Streatley Hill*," BRYAN HOOK (*sketch, p. 85*).

358, "*It's well to 'be off with the old love, Before you are on with the new*," H. STACY MARKS, R.A.

Three yellow-crested cockatoos perched on a withered branch.

368, "*Mrs. Mirrieles*," W. W. OULESS, R.A.

370, "*Mrs. Herbert Schmalz*," H. SCHMALZ.

374, "*Portrait of a lady*," JAMES SANT, R.A.

Next is Mr. Hacker's principal picture, decorative in design :—

375, "*The sleep of the gods: 'Evohe! Ah! Evohe! Ah! Pan is dead'*"—Mrs. E. B. Browning," ARTHUR HACKER.

The Immortals, in Olympian *akedia*, sleep through the summer day in the rank undergrowth of a chestnut glade. Purple and pink poppies spring up through the long grass. Venus, with a garland of poppies in her hair, lies in the foreground overcome with the slumberous stillness of a Hellenic midday (*sketch*, p. 86).

383, "*T. Whittaker Bushe, Esq.*," G. C. ROBINSON.

385, "*A Study in a Sail-loft*," C. W. BARTLETT.

386, "*E. H. Palmer, Esq.*," the late J. PETTIE, R.A.

387, "*The Sicilian Sea, from Taormina*," JOHN BRETT, A.

392, "*After Waterloo*," CHARLES GOGIN (*sketch*, p. 87).

393, "*Mrs. F. Egbert Hollond*," JAMES SANT, R.A.

400, "*Convalescent*," the late CLAUDE CALTHROP (*sketch*, p. 87).

Other pictures noted are :—**315**, "*Grouse-shooting*," HEYWOOD HARDY ; **324**, "*The angels at the tomb, St. John xx., 12*," C. HARDGRAVE ; **327**, "*Thurso Sands*," W. H. PARKINSON ; **331**, "*Innocence and guilt*," CHARLES VIGOR ; **333**, "*A lee shore*," A. HARVEY MOORE ; **334**, "*Our daily bread*," HORACE VAN RUTH ; **336**, "*Evening*," M. R. CORBET ; **337**, "*Sir Henry Parkes, G.C.M.G.*," TOM ROBERTS ; **340**, "*Venice*," F. W. JACKSON ; **345**, "*The Romsdal, Norway*," FRANK DILLON ; **349**, "*Saturday afternoon*," GUNNING KING ; **359**, "*Antonio Stradivari*," EDGAR BUNDY ; **364**, "*Chrysanthemums*," ANNIE MACKIE ; **369**, "*An easterly breeze*," J. FRASER ; **373**, "*Prayer: the church of Sta. Maria in Ara Celi, Rome*," WILFRED THOMPSON ; **380**, "*Nun's Well, near St. David's*," H. B. WIMBUSH ; **381**, "*Lady Margaret Sackville*," H. SCHMIECHEN ; **384**, "*The end of a steeplechase*," G. D. ARMOUR ; **390**, "*The Cobb, from the Walk, Lyme Regis*," C. PETTAFOR ; **394**, "*A cosy party*," M. E. KINDON ; **399**, "*Carradale Bay*," KENNETH MACKENZIE ; **401**, "*Mrs. Baird*," N. H. J. BAIRD ; **402**, "*The end of the game*," TALBOT HUGHES.

GALLERY VI. [Illustrations pp. 88–95.]

403, "*Miss Ashby*," C. P. DOWNING (*sketch*, p. 88).

405, "*Lyndale, Devon*," YEEND KING (*sketch*, p. 89).

406, "*A chip of the old block*," PERCY R. CRAFT.

An old man teaching his young son the use of the foils.

407, "*A tit-bit*," EDWARD KING.

A young girl seated before a cottage, feeding a fox-terrier pup. Lilies, roses, and carnations in foreground.

415, "'Wait till the clouds roll by': *Basset pups*," sitting under red umbrella, WILLIAM H. TROOD.

417, "*Breakers among the reefs*," JOHN BRETT, A.

Rough Atlantic breakers on the coast-line near the Land's End. Lowering clouds shut off the sunlight; a strong sou'-wester drives the foam on to the dripping rocks in the foreground.

419, "*Harmony*," ARTHUR WARDLE.

A young girl, in terra-cotta robe, playing on a harp. She is charming leopards and snakes.

421, "*A Barber of Seville*," G. SHERWOOD HUNTER.

422, "*The Lady Dorothy Nevill*," FREDERICK GOODALL, R.A.

426, "*A glass of wine with Cæsar Borgia*," HON. JOHN COLLIER.

To the right Pope Alexander VI., vested in red silk, sits under the baldacchino which shows the arms of the Borghese family surmounted by the papal tiara. In the centre stands Lucrezia Borgia, a blue jewel on her forehead contrasting with the auburn of her hair. Cæsar Borgia stretches forward to fill a guest's cup from a golden wine-ewer. It is a critical juncture. The guest suspiciously withholds his glass, and doubtingly scans Lucrezia's face. Antique Venetian glass and Italian lustre ware on the table
(*sketch*, p. 89)

427, "*The Ferry*," WILLIAM STOTT, OF OLDHAM.

430, "*William Williams, Esq., Painted for the Council of the Incorporated Law Society*," VAL. C. PRINSEP, A.

434, "*Corvette shortening sail to pick up a shipwrecked crew*," THOMAS SOMERSCALES.

439, "*Flowers plucked and cast aside*," HENRIETTA RAE (*sk.*, p. 90).

440, "*Evening*," ROBERT NOBLE.

441, "*Portrait of a lady*," ARTHUR L. HEWLETT.

442, "*R. Dauntsey, Esq.*," G. P. JACOMB-HOOD.

444, "*Le passant*," RUPERT C. W. BUNNY.

Is it Azrael, the Angel of Death, striking a fair girl in passing; or is it Eros, the god of love?

445, "*Prince Rupert*," ERNEST CROFTS, A.

447, "*Angels entertaining the Holy Child*," MARIANNE STOKES.
(*sketch*, p. 91).

449, "*The nurse*," G. P. JACOMB-HOOD.

450, "*James Sant, Esq., R.A.*," HENRY T. WELLS, R.A.

451, "*The church of the Misericordia, Venice*," W. LOGSDAIL.

454, "*Reconnoitring*," J. V. CHELMINSKI.

457, "*A May morning*," L. C. NIGHTINGALE (*sketch*, p. 91).

458, "*Funeral of a fisherman's child Volendam, Zuider Zee*," G. SHERWOOD HUNTER.

460, "*The May Queen*," HERBERT W. FOSTER (*sketch*, p. 94).

462, "*Market in Egypt*," JOSEPH FARQUARSON.

An open market on sea shore near Cairo; groups of Arabs, sheep, &c., in dazzling sunlight (*sketch*, p. 92).

468, "*Portrait of a lady*," SEYMOUR LUCAS, A.

469, "*The ball given by the Duchess of Richmond at Brussels 15th June, 1815*," ROBERT HILLINGFORD.

Blucher's second messenger appears at the doorway with the news of the attack by the French on the Prussian right (*sketch, p. 95*).

470, "*The army of peace*," FRANCIS W. LORING (*sketch, p. 93*).

472, "*The 79th at Waterloo*," LOCKHART BOGLE.

"During this formation, Piper Kenneth Mackay marched repeatedly round the square, outside the bayonets, playing the pibroch *Cogadh na Sith*" (*sketch, p. 94*).

473, "*An unwelcome guest*," JOSEPH CLARK.

480, "*On a Cornish Cliff*," ADRIAN STOKES (*sketch, p. 93*).

481, "*The first invasion of Rome by the Gauls: insult to Papirius*," THOMAS R. SPENCE.

The leader of the Gauls is plucking Papirius by the beard (*sketch, p. 93*).

Other pictures to be noted are :—404, "*Watching for stragglers*," WILLIAM STRUTT; 408, "*A quiet afternoon*," W. T. WHITLEY; 410, "*View on the canal near Gournay, Seine-et-Marne, France*," FREDERIC J. SANG; 412, "*Portrait of a boy*," NORMAN GARSTIN; 420, "*Mrs. Warren*," EDWARD PATRY; 429, "*The haunted mill*," W. MURPHY GRIMSHAW; 435, "*I Kings XIII., 25, 28*," P. HARMLAND FISHER; 437, "*Hayraking*," DORA NOYES; 438, "*Portrait of Miss M. C.*," D. COMBA ADAMSON; 443, "*Seed-time*," G. NASMYTH LANGLAND; 459, "*Autumn shadows*," J. COUTTS-MICHIE; and 464, "*'Patience': a study near Lisbon*," ALFRED ELIAS.

GALLERY VII. [Illustrations, pp. 96-104.]

483, "*Ireland*," COLIN HUNTER, A.

484, "*'Let the toast pass, drink to the lass, I'll warrant she'll prove an excuse for a glass'*," R. J. GORDON.

486, "*'De profundis'*," LAURENCE SCOTT.

A mother praying at the bedside of her dying child.

491, "*The poor man's cow*," BRYAN HOOK.

492, "*The interval*," JOHN H. F. BACON (*sketch, p. 95*).

493, "*Suspense*," RICHARD H. CARTER.

A lifeboat making for a wrecked vessel in a heavy sea; seamen on shore, young girl standing by stone wall; fishing baskets, floats, and broken lifebelt in foreground (*sketch, p. 96*).

496, "*Whittling the time away*," WILLIAM J. LAIDLAY.

499, "*By mead and stream*," B. W. LEADER, A. (*sketch, p. 97*).

500, "*Confidences*," OWEN DALZIEL.

Young girls seated on beach recounting love affairs.

502, "*A crack shot*," CHARLES F. MARSH.

A flight of wild duck crossing a mere; one bird brought down by a shot from a sportsman, who is standing in the reeds on the bank.

504, "*Sir Charles Tennant, Bart.,*" W. W. OULESS, R.A.

505, "*Under the willows,*" EDWARD H. FAHEY (*sketch, p. 98*).

513, "*Two is company,*" BRYAN HOOK.

Puffins on rocks (*sketch, p. 98*).

514, "*A breakfast party,*" TOM GRIFFITHS.

Girl feeding barn-fowls and ducks.

518, "*Homeward,*" FRED. HALL.

Plough boy astride horse, returning from work over the fields,
Plough and rooks in distance ; dog in foreground.

519, "*A Summer dinner-party,*" A. CHEVALLIER TAYLER.

Mr. George Lewis entertaining friends ; the men are drinking
their last glass of wine, the servants are entering with the coffee.
A study in evening light and candle light (*sketch, p. 100*).

520, "*'Duke' ; A study of a lion,*" C. E. SWAN.

521, "*An interrupted elopement,*"

A lad is shoeing a donkey by the open door of a smithy ; on
donkey's back a boy is clasped round the waist by a little girl.

522, "*A medicine vendor : 'As surely as I cleanse this liquid will
I cleanse your blood,'*" HORACE M. LIVENS.

524, "*Gilbert Baker, Esq., F.R.S., &c., Keeper of the Herbarium,
Royal Gardens, Kew,*" JOSEPH W. FORSTER (*sketch, p. 101*).

526, "*Roses and thorns,*" FRED MORGAN (*sketch, p. 101*).

528, "*Morning on the common,*" DAVID FARQUHARSON.

529, "*Receding tide,*" JULIUS OLSSON.

530, "*Twilight gleaners returning home,*" WILL. NORRIS.

532, "*Placing the guns,*" JOHN CHARLTON (*sketch, p. 103*).

533, "*Miss Butler,*" WILLIAM CARTER.

536, "*The missing boat in sight,*" E. S. HARPER (*sketch, p. 102*).

537, "*Loch Maree,*" H. W. B. DAVIS, R.A. (*sketch p. 104*).

539, "*An interesting operation,*" HORACE FISHER.

A Southern woman washing a boy in a large open vessel.

543, "*Punch : a study by lamplight,*" H. H. LA THANGUE.

A lady in pink costume, seated in a wicker chair, is showing a
picture from the leading comic journal to another lady, in light
lilac gown, who bends over smiling. At the back of sofa a third
girl, draped in black lace, is asking for information.

544, "*Wayfarers,*" J. S. NOBLE.

In foreground girl drawing water from well, river with craft in
distance.

546, "*The boatswain's lass,*" JOHN R. REID.

548, "*From sunny climes,*" CHARLES J. DE LACY.

551, "*The orphans of Amsterdam,*" GABRIEL NICOLET (*sk, p. 103*).

Other pictures to be noted are :—

482, "*Hildegard and Eberhard Baets,*" JOSEPH MORDECAI ;
487, "*'Guess !'*" MAUDE GOODMAN ; 495, "*William Paterson, Esq.,*"

F. PATRY ; 497, "*Evening calm*," C. E. JOHNSON ; 506, "*A silent solitude*," CHARLES STUART (*sketch p. 99*) ; 508, "*The last furrow*," WALTER BAYES ; 509 "*In the evening glow ; Castle Ashby*," ALBERT E. BAILEY ; 510, "*A floral toilette*," OLIVER RHYS ; 511, "*Knitting*," H. T. SCHAFER ; 515, "*He is but a landscape painter, and a village maiden she*," CONSTANCE E. PLIMPTON ; 516, "*A dead-heat*," ARTHUR J. ELSLEY (*sketch, p. 100*) ; 542, "*A slate quarry*," J. JOHNSTONE INGLIS ; 549, "*A grouse drive*," ARCHIBALD THORBURN ; 552, "*The evening sun*," J. CLAYTON ADAMS ; 553, "*Dr. E. Ker Gray, L.L.D., of St. George's Chapel, Mayfair*," F. MARKHAM SKIPWORTH.

GALLERY VIII. [Illustrations, pp. 105-113].

At the end of this room, facing the long corridor, is a large landscape (589), "*Hampshire*," painted near Christchurch, Hants. by DAVID MURRAY (*sketch, p. 109*).

555, "' *Cynthia, fair regent of the night*,'" PHIL. R. MORRIS, A.
(*sketch, p. 105*).

556, "*The late T. R. Armitage, Esq., M.D., the friend of the blind*," EDWARD ARMITAGE, R.A.

557, 558, 559, "' *Quis separabit ?*'" JOHN MACWHIRTER, A.
The shamrock, the rose, the thistle.

561, "*Short of water*," ALLAN J. HOOK.

568, "1793. *During the revolution in La Vendée, the Royalist women had the choice of letting their children perish with them, or of giving them up to the care of the Republicans*," T. BLAKE WIRGMAN.

In foreground a peasant woman in sabots, wearing a republican emblem, is entreating a patrician mother to part with her child. The conflict between love for the child and the horror of giving it into hands where it will be brought up as one of the people, is depicted in this and repeated in other groups.

568, "*Summer-time*," DORA NOYES (*sketch, p. 106*).

570, "*Mrs. T. Carew O'Brien*," J. J. SHANNON.

571, "*The flock-master's hope, the spring time of the year*," T. SIDNEY COOPER, R.A. (*sketch, p. 107*).

572, "*A raw recruit*," I. L. GLOAG.

576, "*Romanies*," LEGHE SUTHERS.

577, "*Mrs. J. F. Cowan and Laura*," JOHN LAVERY.

578, "*The reed cutter's lonely task*," EDWARD W. WAITE.

581, "*The winnower*," CHARLES H. MACKIE.

582, "*The fisherman's breakfast*," BERNANDES J. BLOMMERS.

583, "*A miniature dairy farm*," BRYAN HOOK.

587, "*Tess of the D'Urbervilles' ancestral home*," FRED. WHITE.
HEAD (*sketch p. 108*).

588, "*A meeting of creditors*," W. DENDY SADLER.

The old farmer, in the Wessex smock frock, has determined to prevent the other creditors from selling up the squire (*sketch, p. 108*).

593, "*Losing*," J. HAYNES WILLIAMS.

594, "*Belluno, Venetia*," J. AUMONIER.

595, "*Gathering Wool*," H. H. LA THANGUE.

A late afternoon study in summer-time. A young girl in an apple orchard is gathering the fragments of wool torn from the sheep's coats as they move about among the hedges, and rub themselves against the trees; she is storing the wool in a basket which she carries on her hip. In the background sheep move about among the trees.

598, "*The silver Dart*," J. CLAYTON ADAMS.

599, "*Cavaliers in hiding*," the late CLAUDE CALTHROP.

Dishevelled cavaliers hiding in barn are playing cards (*sk.*, p. 110).

600, "*Children of the mist*," THOMAS COOPER (*sketch*, p. 111).

601, "*To Gretna Green*," W. A. BREAKSPEARE.

An ardent lover is urging a young girl, seated before the fire, to elope with him. He is habited for flight, and the girl's cloak, hat, and gloves, are on a settle in readiness.

604, "'Three little maids from school': Margaret, Bella, and May, daughters of J. Mackinnon, Esq.," LOUISA STARR (*sketch*, p. 111).

605, "*The announcement*," JOHN H. F. BACON (*sketch*, p. 112).

606, "*Lancing Mill, Sussex*," J. AUMONIER (*sketch*, p. 112).

607, "*Fairy Tales*," CECIL W. REA.

612, "*An idle moment*," WALTER URWICK (*sketch*, p. 113).

614, "*Gelert: 'The gallant hound the wolf did slay, to save Llewellyn's heir'*," W. FRANK CALDERON (*sketch*, p. 113).

615, "*Henry Morton Stanley, Esq.*," DOROTHY STANLEY.

Other pictures to be noted are:—554, "*In the Yorkshire dales*," C. H. H. MACARTNEY; 560, "*Miss Alys Philpott*," T. EYRE MACKLIN; 562, "*Fairy tales*," E. SCANNELL (*sketch*, p. 106); 564, "*Victoria plums*," J. MARSHALL, SEN.; 569, "*A Derbyshire trout stream*," H. SPEED; 574, "*A trout stream*," SIEGFRIED M. WIENS; 580, "*Edwin Black, Esq.*," CYRUS JOHNSON; 584, "*Portrait of a girl*," EDWARD S. SWINSON; 585, "*A grey day on a Berkshire common*," ALBERT P. BAILEY; 586, "*Sculpture*—decorative panel," LUIS FALERO; 591, "*Painting*—decorative panel," LUIS FALERO; 592, "*Near Prawle, South Devon*," WALTER J. SHAW (*sketch*, p. 110); 608, "*Lattermakoo Lake and Twelve Pin Mountains, Con-nemara*," WILLIAM BELGRAVE.

GALLERY IX.

This gallery contains upwards of 180 pictures, of which we note the following:—

617, "*The last turn of the dice*," JOHN A. LOMAX.

619, "*The lap of luxury*," G. DENHOLM ARMOUR.

621, "*Old Molly: Irish cabin*," ANNA NORDGREN.

622, "*When the tide is out*," JOHN H. INSKIP.

- 626, "*Nursing the fire*," HAYNES KING.
 632, "*La canzone del mietitore*," AUGUSTE STOPPOLINI.
 633, "*Peaches*," EDWARD BACH.
 634, "*La contessina*," JOHN FAED.
 635, "*A sketch in Seville*," FRANK HIND.
 639, "*'Hark, away'*," THOMAS BLINKS.
 641, "*'Spoils of opportunity'*," E. J. GREGORY, A.
 645, "*The club window*," GEORGE R. REID.
 647, "*November*," WILLIAM F. HULK.
 648, "*The brother's kiss*," ALICE TARRY.
 650, "*Flowers of all hue*," H. FANTIN-LATOURE.
 651, "*The bashful lover*," G. GOODWIN KILBURNE.

A diffident lover balances his hat at one end of a sofa; a young girl hides her embarrassment with her fan.

- 654, "*Portrait of a girl*," JOHN W. GODWARD.
 657, "*The South Downs, looking toward Goodwood*," THOMAS O. HUME.

- 659, "*Among the laundresses, Andalusia*," FRANK HIND.
 662, "*The brown bracken of the moor*," PARKER HAGARTY.
 663, "*Satisfaction*," LAURA T. ALMA-TADEMA.

Small interior; a lady looking at her costume in a mirror.

- 668, "*Buddha and his disciples on the rocks at Tennenji, Japan*," ALFRED PARSONS.

- 669, "*'Opportunity makes the thief'*," ALFRED PHILLIPS.

A peasant girl having fallen asleep after dinner, a cat steals food from her bowl.

- 670, "*In the streets: a touch of Winter*," WALTER OSBORNE.
 671, "*On the way to market—'and the floods are out'*," ROBERT W. MACBETH, A.
 676, "*Cookham Rise*," TRYTHALL ROWE.
 677, "*Sea holly and shells from the Lido, Venice*," CATHERINE M. WOOD.

- 678, "*Somerley Moor*," DAVID MURRAY, A.R.A.

- 679, "*At Malvern*," VINCENT P. YGLESIAS.

- 680, "*Two strings*," E. BLAIR LEIGHTON.

Two lovers are seated under a Tudor doorway: a young girl retires holding the two strings of a bow.

- 681, "*E. Onslow Ford, Esq., A.R.A.*," J. M'LURE HAMILTON.

- 682, "*Confidences*," H. R. STEER.

A young girl is reading a love letter to a sympathetic old dame.

- 685, "*A home portrait*," EDITH SPRAGUE.

- 686, "*Miss Hawtayne*," ARTHUR S. COPE.

- 687, "*Lemons*," CATHERINE M. WOOD.

688, "*Morning lessons*," JESSICA HAYLLAR.

A study in shadows and perspective. The scene is in three rooms. In the first are azaleas in art pots; in the second, a young girl teaches a child; in the third are chairs and pictures.

689, "*Wreaths of welcome*," T. WATT CAFE.

694, "*Waifs and strays*," MARIE SEYMOUR LUCAS.

696, "*Sun, wind and sea*," E. MATTHEW HALE.

698, "*Washed ashore*," T. C. S. BENHAM.

699, "*Un mauvais sujet*," MAUDE GOODMAN.

A girl engaged in silk embroidery laughs at the naughtiness of a pug dog that has mischievously upset her work basket.

700, "*Celia*," HENRY LE JEUNE, A.R.A.

701, "*Advice gratis*," HAYNES KING.

703, "'Gone!'" DUDLEY HARDY.

706, "'Where thieves break through and steal,'" JOHN H. LOMAX.

Despair of an old man on finding his treasure chest rifled.

707, "*Sweet contentment*," WILLIAM H. TROOD.

710, "*The ladies' robing-room before an entertainment: ancient Egypt*," ARTHUR DRUMMOND.

712, "*Eventide*," COUTTS MICHIE.

714, "*The bass tray*," CHARLES HOLROYD.

722, "*Evening*," V. DE VILLE.

728, "'We are but little children weak, Nor born to any high estate,'" MARIE SEYMOUR LUCAS.

729, "*Onions and garlic*," CATHERINE M. WOOD.

735, "*Pursued*," ANDREW C. GOW, R.A.

743, "*Carme*," N. PRESCOTT-DAVIES.

748, "*Sitting for her portrait*," JOHN W. GODWARD.

750, "*The daily task*," DUDLEY HARDY.

753, "*G. A. Rogers, Esq.*," SEYMOUR LUCAS, A.R.A.

756, "*The dancing-lesson*," JESSICA HAYLLAR.

760, "*The last of the family*," JOHN FAED.

766, "*Storm*," ALFRED HARTLEY.

767, "*A Spanish highway, 1812*," ANDREW C. GOW, R.A.

778, "*Sir John Stainer*," GERALD E. MOIRA.

779, "*Jogging home*," FRANK P. FREYBURG.

Huntsman and hounds returning in glow of evening through a clearing in the wood.

790, "*Overhauling the nets*," HAYNES KING.

792, "*Phlox*," H. FANTIN-LATOURE.

793, "*Over the common*," W. MAINWARING PALIN.

796, "*Red Nab Sand-dunes*," W. H. PARKINSON.

GALLERY X. [Illustrations, pp. 114-124.]

The place of honour in this gallery is given to Mr. Frank Bramley's "*After fifty years*" (815) (*sketch*, p. 116).

798, "*His first voyage*," RALPH HEDLEY.

A boy overcome by sea-sickness is good-naturedly bantered by his older mates.

802, "*Peg of Limavaddy*," EYRE CROWE, A.R.A. (*sketch*, p. 114.)

804, "*Rosebud*," CHARLES E. STEWART.

808, "*Flint and steel*," RALPH HEDLEY (*sketch*, p. 115).

809, "*Newby Bridge, Windermere*," ALFRED EAST.

810, "*Patience*," GEORGE FLEMWELL.

811, "*November in the glen*," NIELS M. LUND (*sketch*, p. 117)

814, "*Love and Fate*," W. REYNOLDS-STEPHENS.

818, "*The artist*," MYRA E. LUXMORE.

819, "*Coming from the fair*," EDWARD KING.

An old man in a Sussex smock escorting his grandchild from the fair and helping her to carry her spoils.

820, "*Reflections*," COLIN HUNTER, A. (*sketch*, p. 118).

827, "*Game to the last*," LASLETT J. POTT.

A dying *roué* has pulled himself into sitting posture in his handsomely-appointed bed to join his friends—a company of gallants—in watching a cock-fight (*sketch*, p. 120).

828, "*The door of mercy*," ARTHUR HUGHES (*sketch*, p. 121).

829, "*For home and country*," REGINALD ARNOLD.

A page buckling on a knight's belt. The knight's wife and child look on (*sketch*, p. 120).

831, "*Girls bathing*," WILLIAM STRANG.

Two girls, one unrobed and the other partially so, are about to bathe in a mountain burn.

835, "*A Devonshire stream*," URSULA WOOD.

837, "*The golden valley*," ALFRED EAST (*sketch*, p. 121).

844, "*San Giorgio, Venice*," CLARA MONTALBA.

846, "*'Sweet blossom of spring'*," J. HERBERT SNELL.

848, "*The Camel Corps*," LADY BUTLER (*sketch*, p. 122).

849, "*A Western Wood*," JOHN W. NORTH.

850, "*Summer afternoon at Greyfriars*," PHIL R. MORRIS, A.

851, "*Slave-market*," FRANK BRANGWYN (*sketch*, p. 123).

852, "*On Devon coast*," LESLIE THOMSON.

853, "*Summer roses*," F. MARKHAM SKIPWORTH.

A blonde and brunette are leaning out of a cottage window (*sketch p. 123*).

857, "*'Be it ever so humble, there's no place like home,'*" T. SIDNEY COOPER, R.A.

861, "*The stream : moonrise*," HERBERT DALZIEL.

862, "*Owen Evans, Esq.*," PHIL R. MORRIS, A.

863, "*Evening*," J. H. LORIMER (*sketch, p. 124*).

864, "*Lord Archibald Campbell, President of the Highland Society of London*," LOCKHART BOGLE.

866, "*Folding sheep at gloaming*," CHARLES H. MACKIE.

868, "*Pixy-led*," FRED HALL.

A child rapt in thought and wonder is being led over a waste by a band of pixies, who are dancing round a ring of mushrooms in the twilight ; some of them seated upon the fungi.

869, "*Mrs. Sugden*," JAMES CHARLES.

Other pictures to be noted are :—799, "*Love's relenting*," ELLEN CLACY (*sketch, p. 114*) ; 803, "*Grandfather's little nurse*," JAMES HAYLLAR (*sketch, p. 115*) ; 817, "*Summer's sun and silent shade*," ROBERT GALLON (*sketch, p. 117*) ; 824, "*Portrait of a lady*," FRANK W. W. TOPHAM (*sketch, p. 119*) ; 825, "*The judgment of Paris*," JOHN WHITE (*sketch, p. 119*) ; 830, "*Miss Agnes Crockett*," ALFRED HITCHENS ; 833, "*Stella*," ALICE G. GRINLING ; 840, "*Clear and Cool*," FLORENCE LENDRUM ; 854, "*In the convent garden*," ELLA M. BEDFORD ; 855, "*Babes in the wood*," WALTER HUNT ; 856, "*Clouds lingering yet*," JOSEPH KNIGHT.

GALLERY XI. [Illustrations, pp. 124-134.]

In a conspicuous place in this room is :—MR. SOLOMON J. SOLOMON'S "*Your Health !*" (892).

A gentleman (Mr. Ernest Hart) is presiding at his table ; the hostess is seen smiling approval at the further end. There are several well-known personalities (see description under sketch, p. 126). Electric light, under coloured shades.

873. "*Preparing for conquest*," C. HAIGH WOOD.

Three girls in dress of early part of century are rehearsing for the reception of guests (*sketch, p. 124*).

874. "*Moorland princesses*," ELIZABETH FORBES (*sketch, p. 125*).

875. "*Ruh Afzâ*," EMMA MAGNUS.

879. "*Medusa's hair*," AIMÉE G. RICHARDS.

883, "*Mrs. E. Tennyson d'Eynecourt*," T. B. KENNINGTON.

884, "*His first lesson*," HARRIETTE SUTCLIFFE.

888, "*The wedding gift*," S. E. WALLER (*sketch, p. 125*).

890, "*Lucrece*," REGINALD ARTHUR.

891, "*G. B. Wieland, Esq.*" Presentation portrait. LUKE FILDES, R.A.

893. "*Kenmare Castle on Loch Ken: early autumn,*" JAMES FAED, Junr.

894. "*The prodigal's return,*" RALPH TODD.

Grief of a prodigal on returning from abroad to find his father dead.

895. "*Sir Algernon Edward West, K.C.B.*" Presentation portrait. HUBERT HERKOMER, R.A.

896. "'*Poor are the friends of the poor,*,'" JOHN R. REID.

(*sketch, p. 127*).

899. "*A load of lilac,*" ARTHUR HOPKINS (*sketch p. 127*).

900. "*Turkish fishermen's huts,*" FRANK BRANGWYN.

901, "*Lady Godiva's sacrifice,*" GEORGE M'CULLOCH.

902, "*Garland day, Dorsetshire coast—A May day custom; the garlands are thrown into the sea to bring luck to the mackerel fishing,*" PHIL. R. MORRIS, A.

909, "*News from Trafalgar: 'officers killed and wounded on board Ajax,—none,'*" *vide Times, Nov. 7, 1805*, JESSIE MACGREGOR.

The girl at spinning wheel overhears a conversation from behind arras (*sketch, p. 128*).

911, "*Miss Jackson,*" MOUAT LOUDAN.

914, "*Baby's first market day,*" W. H. Y. TITCOMB.

915, "*Morning frolics,*" CONSTANCE E. PLIMPTON.

A little girl has dressed a black and white cat in a doll's frock.

917, "*Taking a mean advantage,*" JOHN A. LOMAX.

An old gentleman incapacitated by gout in the leg is compelled to submit to the will of his sons.

919, "*Between the lights,*" FLORENCE SMALL.

922, "*Trial of Joan of Arc,*" FRED. ROE.

"While the bishop was still speaking of her prayer to hear mass, Joanne was conducted to her place in front of the tribunal . . . Her chains had been taken off, and she appeared . . . a girl evidently very young, but with an air of perfect dignity and self-possession; she had her hair still cut round, and she wore her ordinary dress of men, no sign of her sex appearing, except that form which nature had put upon her (*sketch, p. 129*).

923, "*Evening Song,*" GEORGE CLAUSEN.

A young girl has thrown herself upon a tangled mass of flowers and weeds and is revelling in the sun and air (*sketch, p. 130*).

928, "*Circe,*" ARTHUR HACKER.

A new rendering of the eternal tragi-comedy enacted in the island *Ææa*. The daughter of Helios, nude and enchantingly beautiful, on the ground amid scattered rose petals, coiling up her

hair and decorating it with pearls. She is contemptuously indifferent to the admiration of her swinish worshippers, and to the homage paid her by those of Ulysses' crew who are not yet metamorphosed (*sketch*, p. 130).

929, "*Mary of Magdala*—*St. John xx. 15*," HERBERT SCHMALZ (*sketch*, p. 131).

932, "*The end of the shower*," ARNESBY BROWN.

933, "*The bard*," CAROLINE GOTCH (*sketch*, p. 132).

936, "*Milly, daughter of Mr. and Mrs. D. C. Defries*," ETHEL WRIGHT (*sketch*, p. 133).

937, "'*It might have been*': *Napoleon and Wellington*, 1847, F. STUART SINDICI.

Wellington and Napoleon walking arm-in-arm opposite the Horse Guards.

941, "*Maiden with the soft brown eyes*," MADELAINE IRWIN (*sketch*, p. 132).

945, "*Eve*," MAURICE GREIFFENHAGEN.

Eve tempted by the serpent. A colour scheme.

946, "*Sorrow and song*," E. BLAIR LEIGHTON (*sketch*, p. 134).

947, "*Mrs. Richard Phelps*," HUBERT HERKOMER, R.A.

948, "*Motherhood*," CAROLINE GOTCH (*sketch*, p. 133).

Other pictures to be noted are:—

871, "*After many days*," HENRY E. DETMOLD; 876, "*A reverie*," JAS. R. MIDDLETON; 878, "*Silentia*," FLORENCE S. KENNEDY; 880, "*A Breton Maid*," ELLA M. BEDFORD; 885, "*Chrysanthemums*," ROBERT LITTLE; 889, "*Emblems of spring*," MABEL G. MARSTON; 898, "*The Cornish littoral*," A. J. WARNE BROWNE; 905, "*The cradle of pearl*," W. H. MARGETSON; 906, "*Capri, from Cape Campanella*," J. TALMAGE WHITE; 907, "*An interesting patient*," W. HENRY GORE (*sketch*, p. 128); 910, "*The missing word*," WALTER C. HORSLEY (*sketch*, p. 129); 912, "*An orchard*," GRAHAM PETRIE; 913, "*Chrysanthemums*," ISABEL L. PERKIN; 918, "'*There's nothing like comfort*,' quoth Bryan O'Lynn," F. C. MULOCK; 938, "*In the forest*," ROBERT MEYERHEIM.

WATER COLOURS AND MINIATURES. Nos. 949-1345.

WORKS IN BLACK AND WHITE: ETCHINGS, DRAWINGS AND ENGRAVINGS. Nos. 1346-1478.

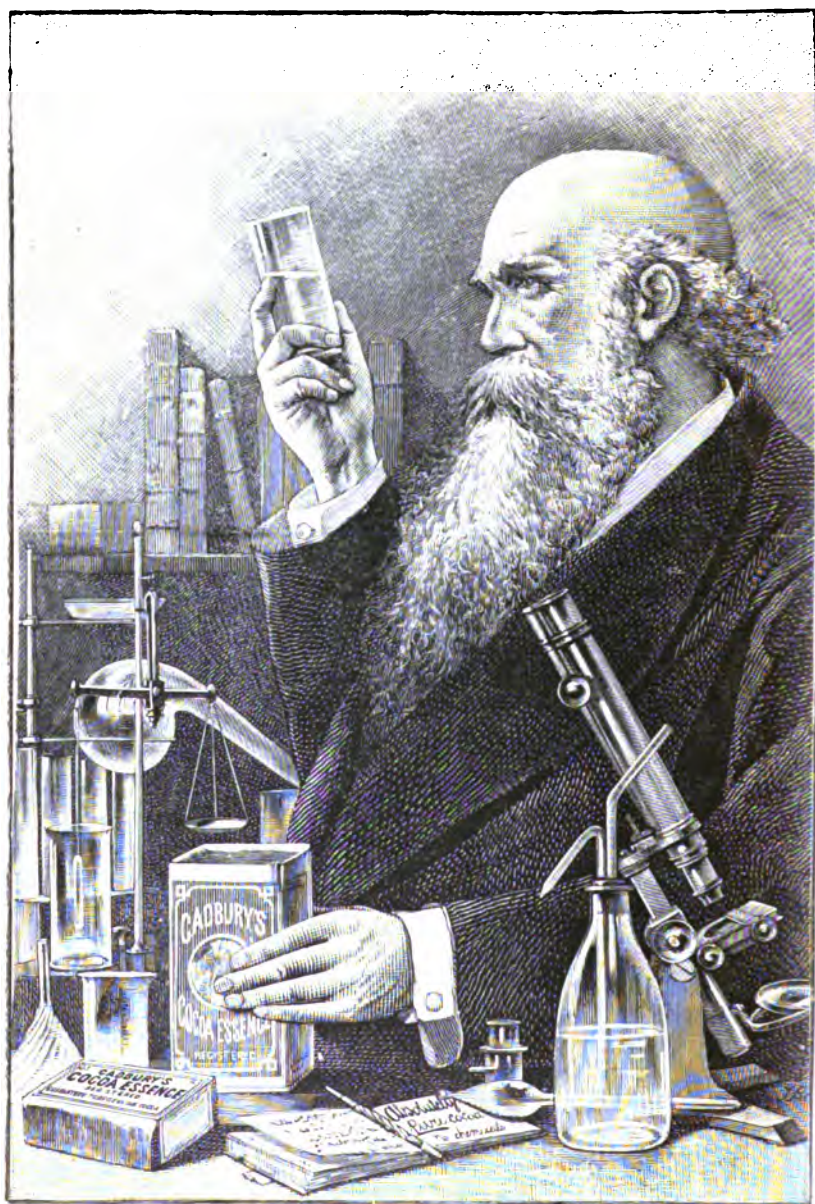
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J.R.D. is the SCOTCH WHISKY preferred by all Connoisseurs.
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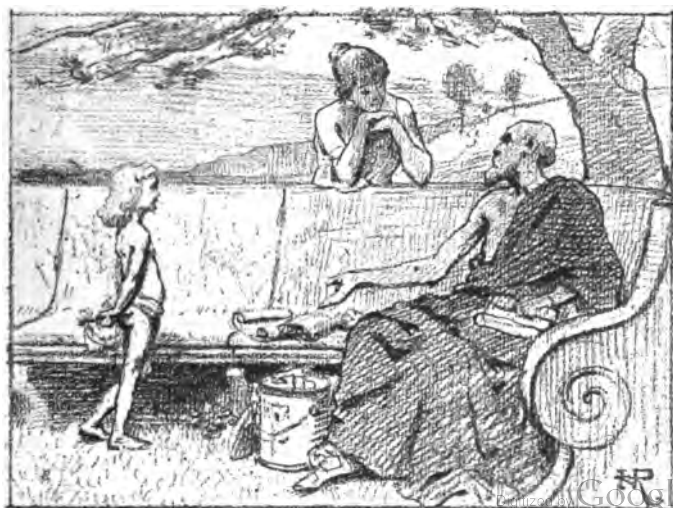
"CADBURY'S COCOA contains in a condensed and increased form all the nourishing properties of the Cocoa bean, the proportion of flesh-forming ingredients being 21—as compared with 13—in natural Cocoa (cocoa-nibs), and the meagre proportion of 6 in the ordinary Cocoas of Commerce prepared with added Starch and Sugar. CADBURY'S COCOA is ABSOLUTELY PURE, and always alike in quality."—THE ANALYST.

ILLUSTRATIONS.

GALLERY I.



No. 5. "*A Moorish dance.*" ^{72 x 30.} JOHN LAVERY.



No. 9. "*Attentive listeners.*" ^{51 x 69.} HORACE VAN RUTH.



36 X 6a.

No. 7. "Charge of the 3rd King's Own Light Dragoons, Moodkee." ERNEST CROFTS, A.

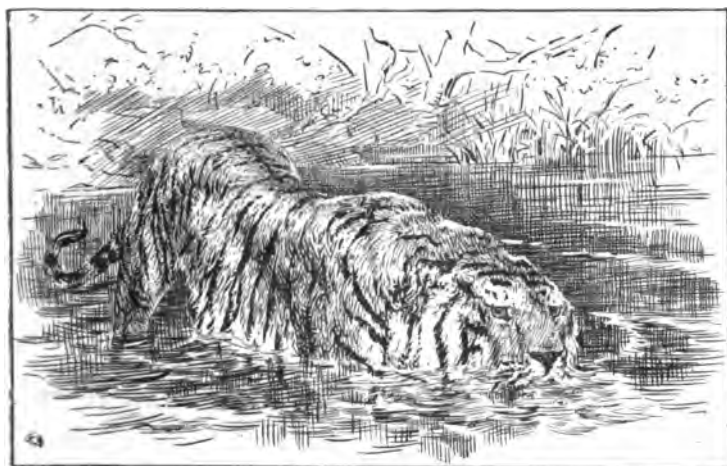
"With praiseworthy gallantry the 3rd Light Dragoons and the second brigade of cavalry turned the left of the Sikh army, and sweeping along the whole rear of its infantry and guns silenced for a time the latter, and put their numerous cavalry to flight."—*Sir Hugh Gough's Despatch, 1845.*

(The copyright of this picture belongs to Messrs. Ramage & Son.)



48 X 34.

No. 13. "*A glimpse of the river Conway.*" WELLESLEY COTTRELL.



No. 17. "*A big drink.*" JOHN T. NETTLESHIP.

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63 X 27.

No. 14. "Farewell!" SIR F. LEIGHTON, BART., P.R.A.

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49 X 34.

No. 18. "*John Hare, Esq.*" Sir J. E. MILLAIS, BART., R.A.



40 X 32.

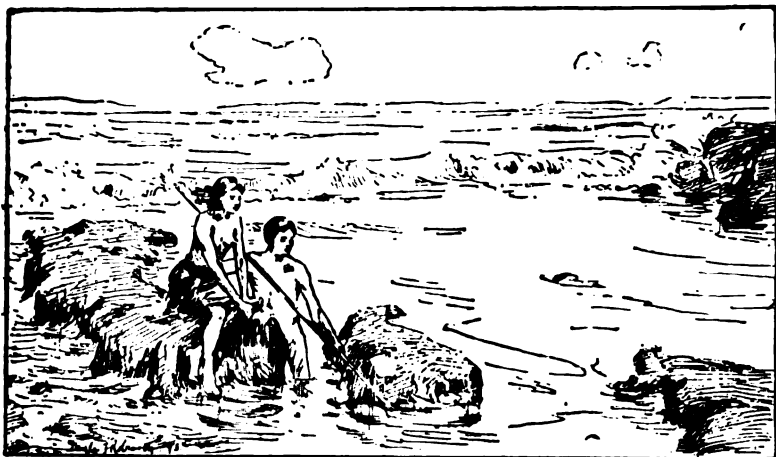
No. 19. "*Music, when soft voices die, vibrates in the memory.*"—Shelley.
W. Q. ORCHARDSON, R.A.



No. 23. "Brother and sister." *'Dombey and Son.'* KATE PERUGINI.
40 X 25.



No. 20. "The red fisherman." J. E. CHRISTIE.
61 X 41.



50 X 72.

No. 25. "A breezy day." DOUGLAS F. ROBINSON.



44 X 23.

No. 27. "Goat-girl." EDITH CORBET.



39 X 21.

No. 28. "The first Communion veil."
HENRY WOODS, A.



42 X 72.

No. 29. *"Season of mists and mellow fruitfulness."* HENRY G. HEWITT.



42 X 26.

No. 35. *"On the look-out for her boat."* EDWARD R. TAYLOR.

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55 X 42.

No. 42. "*The girlhood of Saint Theresa.*" SIR J. E. MILLAIS, BART., R.A.

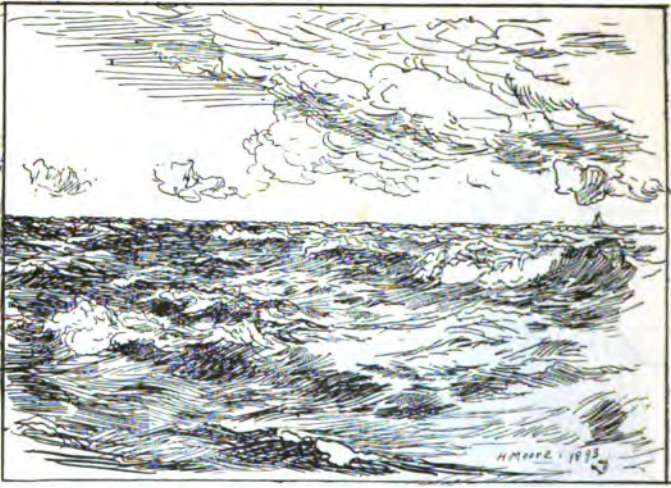
"The little girl walking forth one morning hand-in-hand with her still smaller brother, to go and seek martyrdom in the country of the Moors.—"*Middlemarch*," *Prelude*.



No. 36. "*The age of innocence.*" ROBERT W. MACBETH, A. 48 X 34



No. 47. "*Robert and Susan to the rescue!*" W. L. WYLLIE, A. 50 X 30



No. 51. "*After a breeze.*" HENRY MOORE, A. 48 X 72.

GALLERY II.



No. 53. "*For the fold.*" WILLIAM B. FORTESCUE. 30 X 24.



40 X 72.

No. 55. "Gulf of Salerno." HAMILTON MACALLUM.



22 X 19.

No. 58. *"Of making many books there is no end; and much study is a weariness of the flesh."* H. STACY MARKS, R.A.



65 X 48.

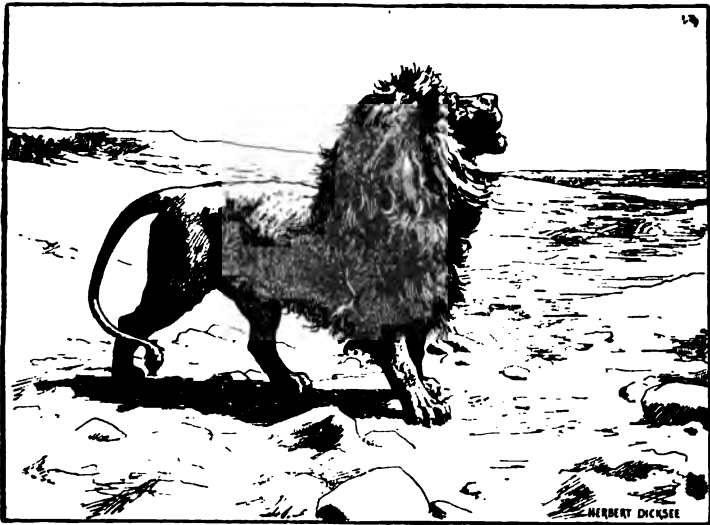
No. 60. 1588: "*News of the Spanish Armada.*" SEYMOUR LUCAS, A.

"It affected Philip so much that he shut himself up in the Escorial
and no one dared to speak to him."—*Frodo.*



No. 77. "*A Highland storm*": 'Loud roars the wild, inconstant blast.
JOHN MACWHIRTER, A.

73 x 48.



No. 71. "*Defiance.*" HERBERT DICKSEE.

34 X 46.



No. 78. "*The letter.*" JAMES SANT, R.A.



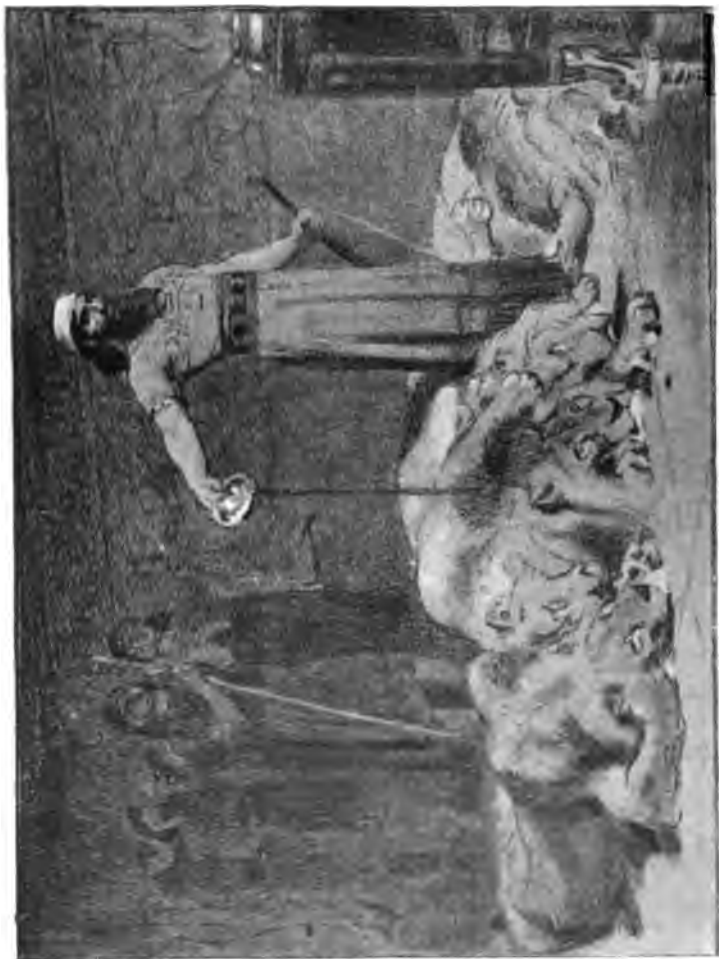
34 X 42.

No. 83. "*The new will*"; 'Everything to my wife absolutely,' W. DENDY SADLER.



60 X 48.

No. 89. "*Many waters cannot quench love.*" WALTER WEST.



69 x 96.

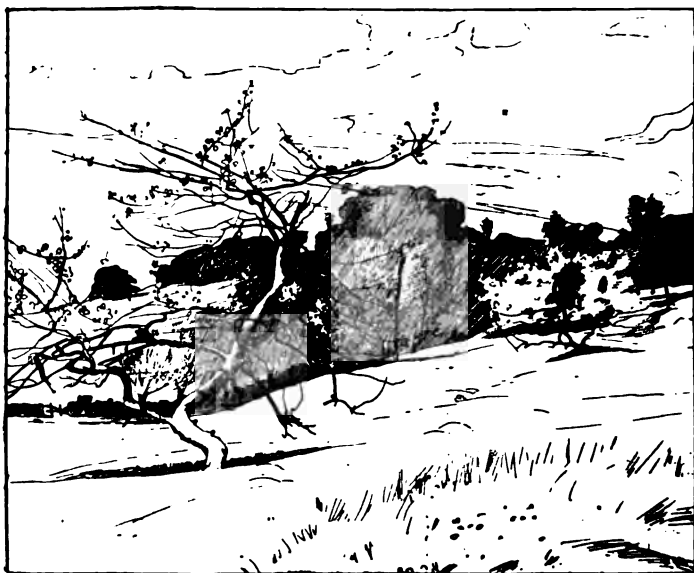
No. 87. "The King's Libation." BRITON RIVIERE, R.A.

"It is probable that this ceremony had to some extent a religious character. The Assyrian monarchs commonly ascribed the success of their hunting expeditions to the gods Nin (or Ninip) and Nergal; and we may well understand that a triumphant return would be accompanied by a thank-offering to the great protectors under whose auspices success had been achieved."—*Ramses's Ancient Monarchies*.



No. 92. "*Faith.*" FLORA M. REID.

30 X 42.



No. 104. "*Spring.*" MATTHEW R. CORBET.

35 X 26.



No. 97. "*In Tuscany*": 'The heavy timber of the crooked plough.'—*Virgil*.
RALPH PEACOCK. 33 X 66.



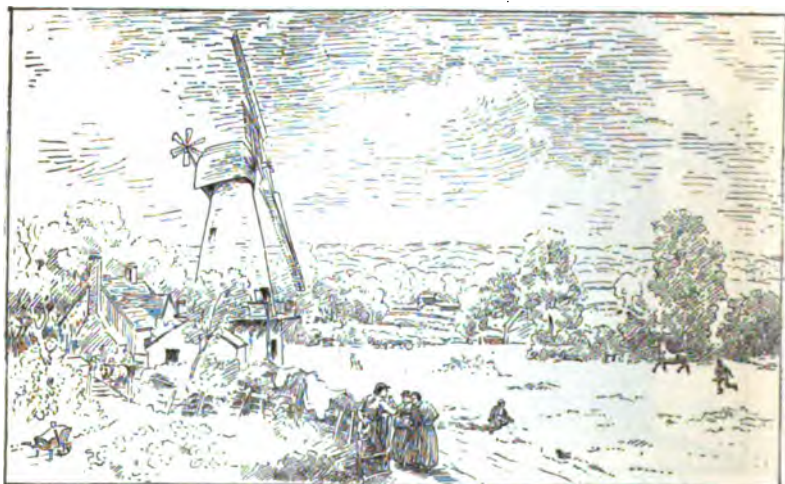
No 105. "*Hit*." SIR F. LEIGHTON, BART., P.R.A.
(The property of Messrs. T. Agnew and Sons.) 29 X 22.



26 X 29.

No. 112. "*Atalanta*." SIR F. LEIGHTON, BART., P.R.A.

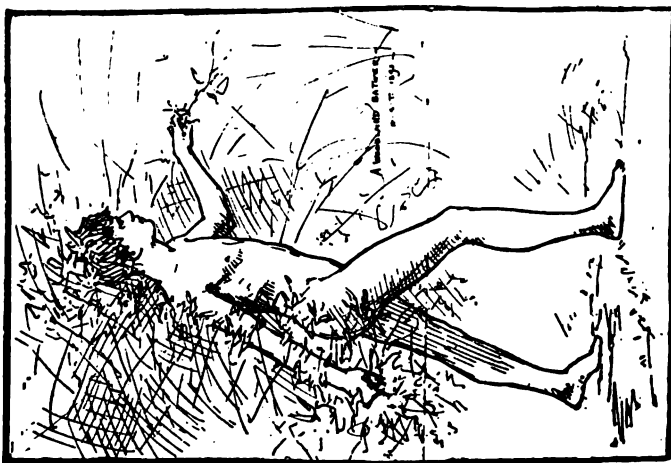
GALLERY III.

No. 124. "*Rural England*." JOHN E. HODGSON, R.A. 44 X 72.



44 X 34

No. 118. "*Waiting for her partner.*"
G. A. STOREY, A.



59 X 33

No. 117. "*A woodland bather.*" H. S. TUCK.



6 ft. x 10 ft.

No. 181. "The funeral of a Viking." FRANK DICKSEE, R.A.



55 X 43.

No. 126. "*Madame Sarah Bernhardt.*" WALTER E. SPINDLER.No. 127. "*The Old Man.*" J. D. BURGESS. D. A.

34 X 45.



42 X 52.

No. 143. "*William Bunce Greenfield, Esq.,*" Governor of the Bank of England.
The late J. PETTIE, R.A.



25 X 36

No. 141. "*On the road to the horse fair.*" SIR JOHN GILBERT, R.A.



No. 154. "G. H. Pember, Esq." W. W. OULESS, R.A.
50 X 40.



No. 149. "Promises." G. F. WATTS, R.A.
26 X 21.



42 X 84.

No. 153. "Pearly Summer." JOHN BRETT, A.



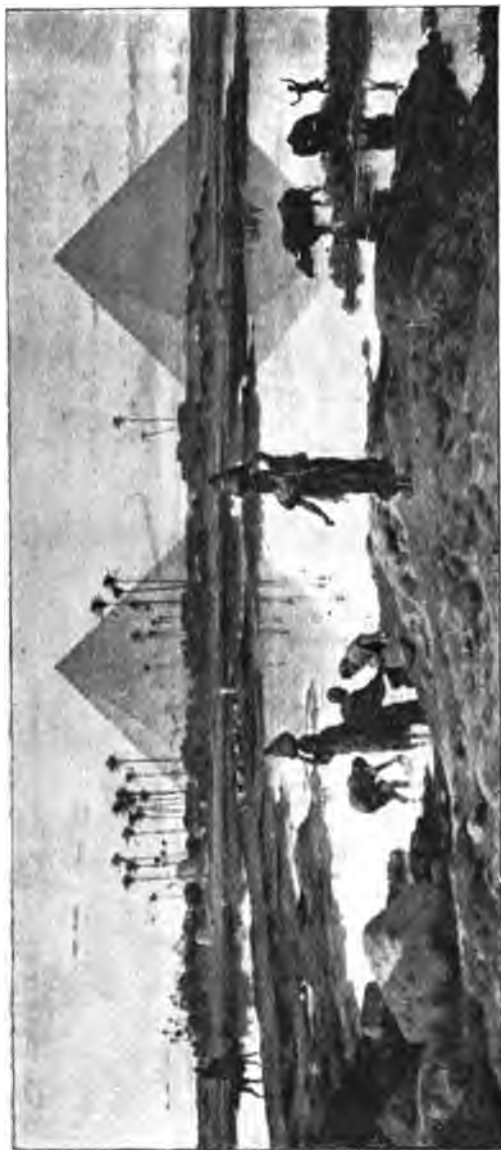
36 x 60.

No. 158. "A Honeymoon." MARCUS STONE, R.A.

(By permission of Mr. Arthur Lucas, Publisher, Bond Street, W., the owner of the copyright.)

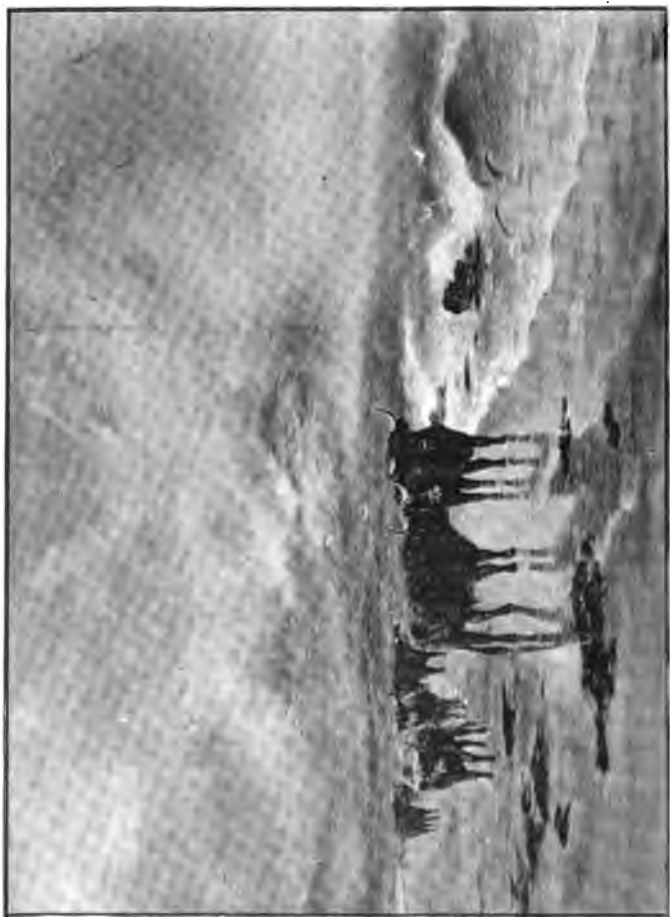


No. 159. "*Rispaah*." SIR F. LEIGHTON, BART., P.R.A. 56 X 52.



52 X 120.

No. 168. "*The water of the Nile.*" FREDERICK GOODALL, R.A.



54 X 72.

No. 174. "Summer mists." PETER GRAHAM, R.A.

(The copyright is the property of Messrs. The Agnew and Sons, Old Bond Street, W.)



No. 178. *L'adieu de Marie Stuart.* W. P. FRITH, R.A. 34 X 34

"Adieu, charmant pays de France
Que je dois tant chérir!
Berceau de mon heureuse enfance,
Adieu ! te quitter c'est mourir."—*Béranger.*



No. 179. *"Court and courtiers : patio, Casa del Marques Vivot, Palma, Mallorca."*

W. P. FRITH, R.A.



No. 183. "Naera reading a letter from Tibullus."
HENRY J. HUDSON.
60 X 40.



No. 180. "The mirror." JAMES SANT, R.A.
30 X 25.



No. 185. "Portrait of a lady." LUKE FIELDS, ^{30 X 22.}R.A.



No. 168. "The Duke in Spain." ANDREW C. GOW, R.A.
 "Local information is the safeguard of the general."—*Wellington's Despatches.* 24 X 36.



26 X 23.
No. 192. "*Darby and Joan.*"
H. STACY MARKS, R.A.



28 X 36.
No. 193. "*Chloe*": 'Dulces docta modos et citharæ sciens,' E. J. POYNTER, R.A.
(The copyright is the property of Messrs. Agnew & Sons, Old Bond Street, W.)

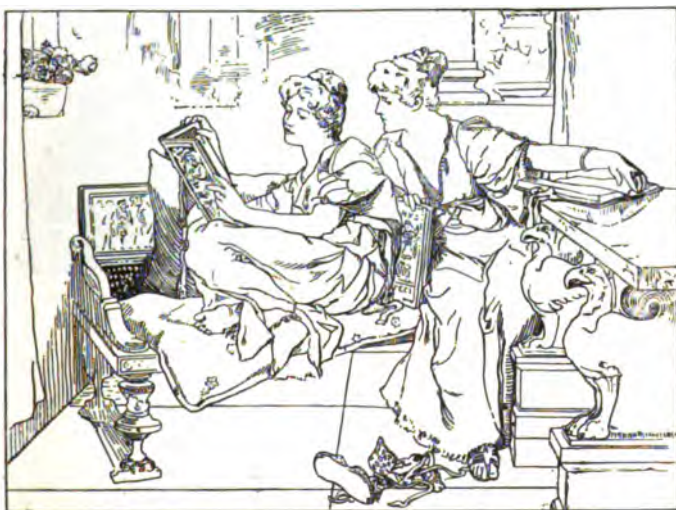


68 X 108.

No. 210. "Elizabeth Woodville, widow of Edward IV., parting with her younger son, the Duke of York." PHILIP H. CALDERON, R.A.



27 X 15.

No. 218. "*Endymion*." G. F. WATTS, R.A.

18 X 24

No. 219. "*Comparisons*." L. ALMA-TADEMA, R.A.

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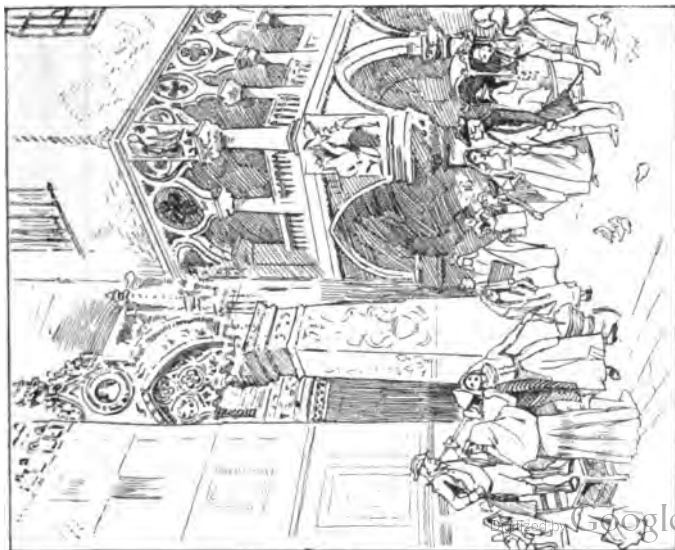


No 227. "*Lady Blomfield.*" HENRY T. WELLS, R.A. 44 X 34



No. 225. "Berbers." G. D. LESLIE, R.A.
22 X 15.

GALLERY IV.



No. 223. "In the Præstia: eighteenth century."
WILLIAM LOGSDAIL.
60 X 48.



48 x 70.

No. 946. "How-to for a pilot." HENRY MOORE, A.



100 X 41.

No. 248. "Truth." GEORGE W. JOY.

"A little child, having lowered her bucket into an old and disused well, was surprised to see, therein standing, the very Goddess of Truth herself; who, having shown her her face in a glass, and filled her bucket with sweet water from her well—straightway vanished."



48 X 72.

B. W. LEADER, A.

No. 252. "An old country church": 'with ivy mantle clad.' B. W. LEADER, A.
 (The copyright of this picture is the property of Messrs. Thomas Agnew & Sons, Old Bond Street, W.)



No. 262. "*Pandora.*" C. E. PERUGINI. 35 X 28.



No. 267. "*Summer flowers.*": 'It seemed as if the day were one sent from beyond the skies.' CHARLIE W. WYLLIE. 30 X 50.



46 X 71.

No. 264. "Sunshine and shower." C. E. JOHNSON.



64 X 40.

No. 268. "*The vision at the martyr's well.*" GEORGE H. BOUGHTON, A.



No. 269. *An autumn morning.* ARTHUR LEMON.

Digitized by Google



45 X 34.

No. 265. "*In the orchard.*" JOHN PEDDER.

36 X 48.

No. 278. "*F. Seymour Haden, Esq., President of the Royal Society of Painter-Etchers.*" G. P. JACOMB-HOOD.



36 X 48.

No. 279. "*The child Handel.*" MARGARET I. DICKSEE.

"Handel's father, objecting to his son's absorbing devotion to music, forbade his following his bent, and banished all musical instruments to an attic, where, however, the little musician discovered them, and, under cover of night, resumed his beloved pursuit. The sounds thus produced, and the flitting of the little white-clad figure, started the notion that the house was haunted, until the truth was revealed."



20 X 26.

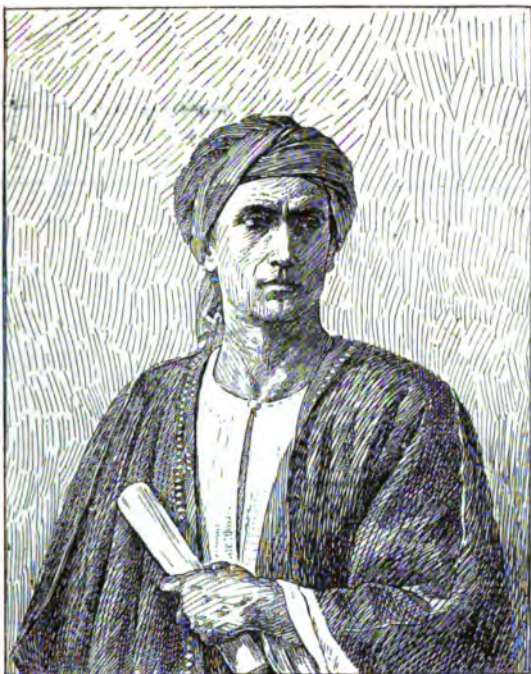
No. 281. "*Waiting for the artist.*" E. FOLLIOTT POWELL.



No. 209. "One o'clock, two o'clock."
44 X ad.
W. CAVE DAY.

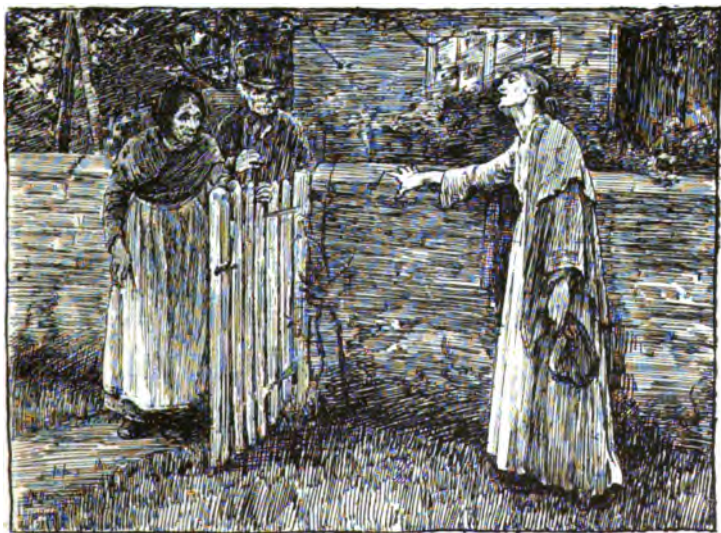


No. 208. "Miss Jenny."
36 X ad.
G. A. STORREY, A.



53 X 26.

No. 997. "*A Moslem doctinaire.*" EDWARD ARMITAGE, R.A.



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54 X 72.

No. 305. "*I was a stranger, and ye took Me in.*" DORA NOYES.



No. 312. "*Lobster-fishers.*" COLIN HUNTER, A.

40 X 27.

GALLERY V.

No. 313. "*Lincoln.*" STUART LLOYD.

40 X 72.

No. 317. "*The poacher's wife.*" ARTHUR C. COOKE.

43 X 60.



No. 323. "*A summer pageant.*" GILBERT FOSTER. 42 X 72.

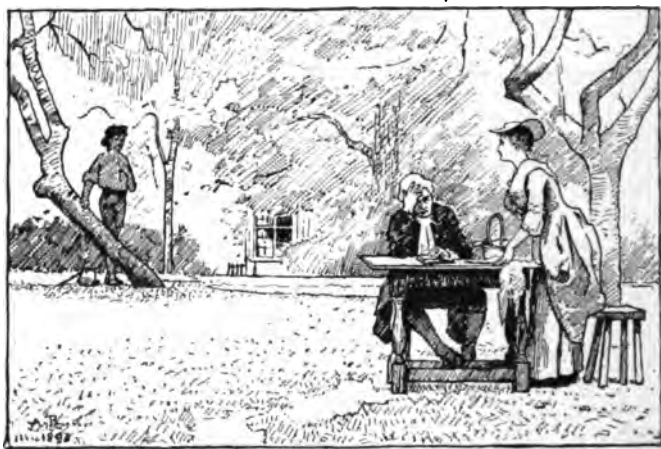


No. 328. "*Music*": 'Soft stillness and the night become the touches of sweet harmony.' S. MELTON FISHER. 60 X 24.



84 x 62.

No. 330. "The lighthouse." STANHOPE A. FORBES, A.
(The property of the Corporation of Manchester.)



28 X 42.

No. 343. "*The return of a prodigal.*" ARTHUR BECKINGHAM.



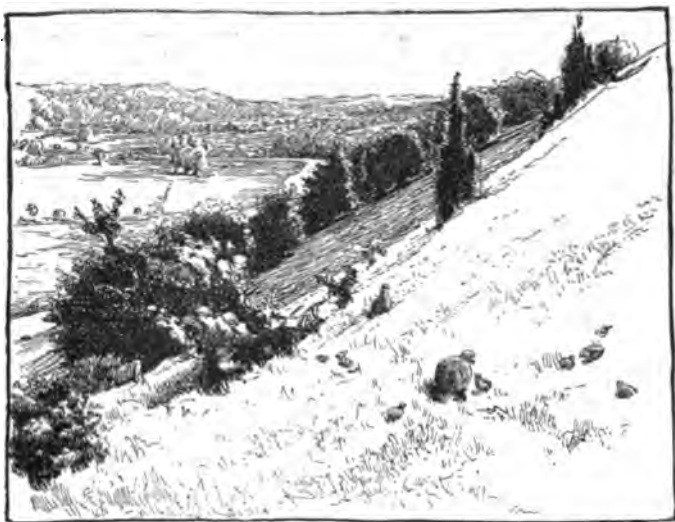
34 X 50.

No. 347. "*French fishing fleet leaving Boulogne harbour.*" EDWIN HAYES.



No. 353. "*Done.*" W. B. WOLLEN.

34 X 90.



No. 357. "*Hart's Lock Woods, from Streatley Hill.*" BRYAN HOOK.

40 X 90.



No. 376. "*The sleep of the gods*": 'Evohe! ah! evobe! Ah! Pan is dead.'—*Mrs. E. B. Browning.*
 45 X 95.
 ARTHUR HAGGER.



No. 392. "*After Waterloo.*" CHARLES GOGIN.

30 X 54.



No. 400. "*Convalescent.*" The late CLAUDE CALTHROP.

56 X 39.

GALLERY VI.



No. 409. "*Miss Ashby.*" C. P. DOWNING.

46 x 22.



62 X 87.

No. 405. "*Lyndale, Devon.*" YEEND KING.

70 X 55.

No. 426. "*A glass of wine with Caesar Borgia.*" HON. JOHN COLLIER.



72 X 38.

No 439. "*Flowers plucked and cast aside.*" HENRIETTA RAE.



56 x 68.

No. 447 "*Angels entertaining the Holy Child.*" MARIANNE STOKES.



54 x 32.

No. 457 "*A May morning.*" L. C. NIGHTINGALE.



48 x 78.

No. 462. "Market in Egypt." JOSEPH FARQUHARSON.
(By permission of Messrs Thomas Agnew & Son, Old Bond Street, W.)



28 X 70.

No. 470. "*The army of peace.*" FRANCIS W. LORING.



56 X 84.

No. 480. "*On a Cornish cliff.*" ADRIAN STOKES.



30 X 78.

No. 481. "*The first invasion of Rome by the Gauls: insult to Papirius.*"
THOMAS R. SPENCE.



No. 415. "The 19th at Waterloo." LOCKHART BOGLE. 38 X 48.



No. 400. "The May Queen." HERBERT W. FOSTER. 79 X 57.



No. 469. "The ball given by the Dukes of Richmones at Brussels, 15th June, 1815." 54 X 78.
ROBERT HILLINGFORD.

Blucher's second messenger arrived at ten o'clock with the news of the attack by the French on the Prussian right.

GALLERY VII.



No. 492. "*The interval.*" JOHN H. F. BACON.



No. 493. "*Suspense.*" RICHARD H. CARTER.

"Out to the wreck went the father! Out to the wreck went the sons!
 Leaving the weeping of women, and booming of signal guns;
 Leaving the mother who loved them, and the girls that the sailors love,
 Going to death for duty, and trusting in God above."—*Clement Scott.*



54 X 90.

No. 400. "By mead and stream." B. W. LEADER, A.

(The copyright of this picture belongs to Messrs. Arthur Tooth & Sons, by whom an etching will shortly be published.)



No. 505. "*Under the willows.*" EDWARD H. FAHEY.

30 X 30.

"He cut our names upon a tree, And said that we should stand
When he came back again to me, And read them hand-in-hand."



No. 513. "*Two is company.*" BRYAN HOOK.

42 X 28.



48 x 72

No. 508. "*A silent solitude.*" CHARLES STUART.



38 X 24.

No. 516, "A dead-heat." ARTHUR J. ELSLEY.

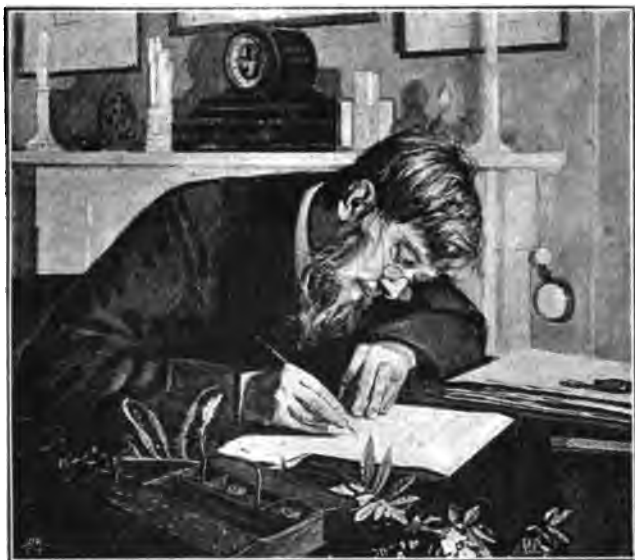
(Copyright, 1893, "Photographische Gesellschaft," by the Berlin Photographic Co., New Bond Street, by whom a photographure will be published.)



No. 519, "A summer dinner-party."

A. CHEVALLIER TATLER.

Digitized by Google 36 X 48



No. 524. "J. Gilbert Baker, Esq., F.R.S." Jos. W. FORSTER. 29 X 36.



No. 526. "Roses and thorns." FRED MORGAN. 36 X 27.
 (Copyright, 1890, "Photographische Gesellschaft," by the Berlin Photographic Co., New Bond Street
 when a photographure will be published.)



No. 536. "The missing boat in sight." E. S. HARPER. 98 X 49.



No. 532. "*Placing the guns.*" JOHN CHARLTON. ^{63 x 4.}



No. 551, "*The orphans of Amsterdam.*" GABRIEL NICOLET. ^{36 x 54.}



44 X 84.

No. 637. "*Lock Maru*." H. W. B. DAVIS, R.A.

GALLERY VIII.



60 X 90.

No. 555. "*Cynthia, fair regret of the night.*" PHIL. R. MORRIS, A.

"Behold, where Cynthia sleeps upon her cloud, | Mortals below may raise their eyes on high,
While the fond stars in love around her crowd. | Many may gaze ; but few will well decry."—*Old Play.*



No. 562. "*Fairy tales.*" EDITH SCANNELL. 56 X 44.



No. 563. "*Summer-time.*" DORA NOYES. 30 X 40.



No. 571. *"The flock-master's hope, the spring-time of the year."* 72. X 60.
T. SIDNEY COOPER, R.A.



No. 587. "*Tess of the D'Urbervilles' ancestral home.*" 30 X 50.
FRED WHITEHEAD.

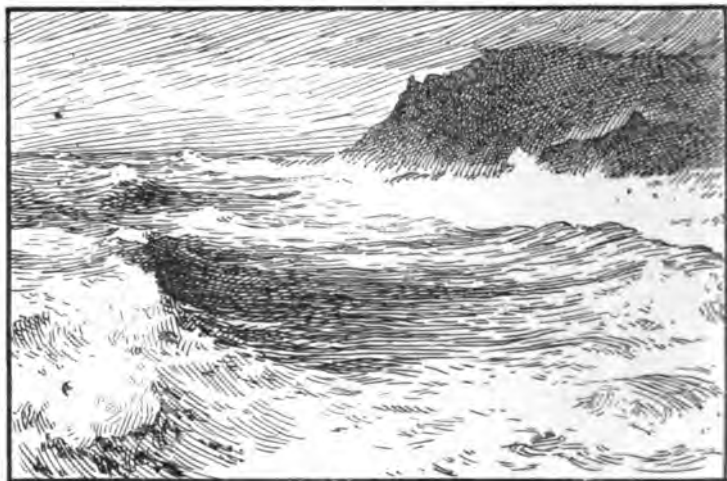


No. 588. "*A meeting of creditors.*" 38 X 50.
W. DENDY SADLER.



6 ft. x 9 ft.

No. 589. "*Hampshire*." DAVID MURRAY, A.



No. 592. "*Near Prawle, South Devon.*" WALTER J. SHAW. 34 X 90.



No. 599. "*Cavaliers in hiding.*" The late CLAUDE CALTHROP. 39 X 49.



No. 600. "Children of the mist." ^{36 X 24.} THOMAS G. COOPER.

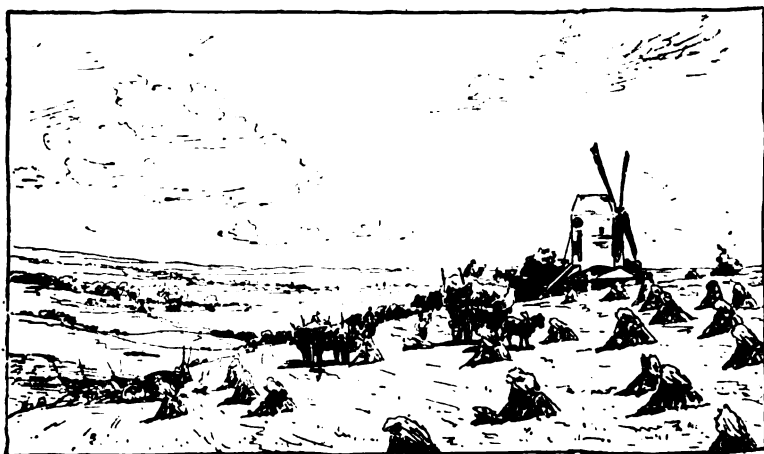


No. 604. "Three little maids from school"; Margaret, Bella, and Mary, daughters of J. Mackinnon, Esq. ^{65 X 82.} LOUISA STARR.



No. 605. "*The announcement.*" JOHN H. F. BACON.

54 X 74



No. 606. "*Lancing Mill, Sussex.*" J. AUMONIER.

43 X 72



27 X 18.

No. 612. "*An idle moment.*" WALTER URWICK.

54 X 74.

No. 614. "*Gelert*": 'The gallant hound the wolf did slay, To save Llewellyn's heir.'
W. FRANK CALDERON.

GALLERY X.



No. 799. "*Love's relenting.*" ^{36 X 28.} ELLEN CLACY.



No. 808. "*Peg of Limeraddy.*" ^{27 X 35.} EYRE CROWE, A.
 "Presently a maid Enters with the liquor, ^{digitized by Google}
 (Half a pint of ale Frothing in a beaker)."—*Thackeray.*



48 X 36.

No. 803. "*Grandfather's little nurse.*" JAMES HAYLLAR

30 X 25.

No. 803. "*Flint and Steel.*" RALPH HEDLEY, Google



3 ft. 9 in. X 9 ft. 8 in.

No. 815. 7. "*After fifty years.*" FRANK BRANTLEY.



No. 811. "*November in the glen.*" NIELS M. LUND. 54 X 72.



No. 817. "*Summer's sun and silent shade.*" ROBERT GALLON. 56 X 76.



38 X 71.

No. 890. "Reflections." COLIN HUNTER, A.



No. 825. "The judgment of Paris." JOHN WHITE. 35 X 48



No. 824. "Portrait of a lady." FRANK W. W. TOPHAM. 48 X 33-1 by Google



No. 629. *"For home and country."* REGINALD ARNOLD. 34 X 44.



No. 827. *"Game to the last."* LASLETT J. POTT. 46 X 38.



No. 835. "*The door of mercy.*" **ARTHUR HUGHES.** 43 X 35.



No. 837. "*The golden valley.*" **ALFRED EAST.** 53 X 83.



35 X 94.

No. 849. "The Camel Corps." LADY BUTLER.



6a X 4t.

No. 853. "*Summer roses.*" F. MARKHAM SKIPWORTH.

40 X 50.

No. 851. "*Slave-market.*" FRANK BRANGWYN.



No. 863. "*Evening.*" J. H. LORIMER. 65 X 47.

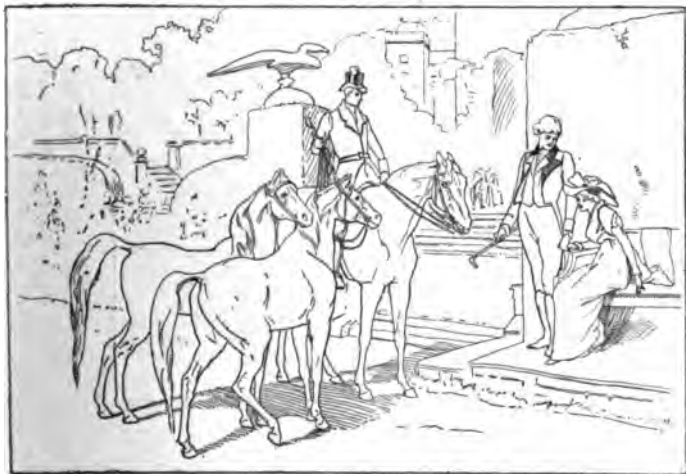
GALLERY XI.



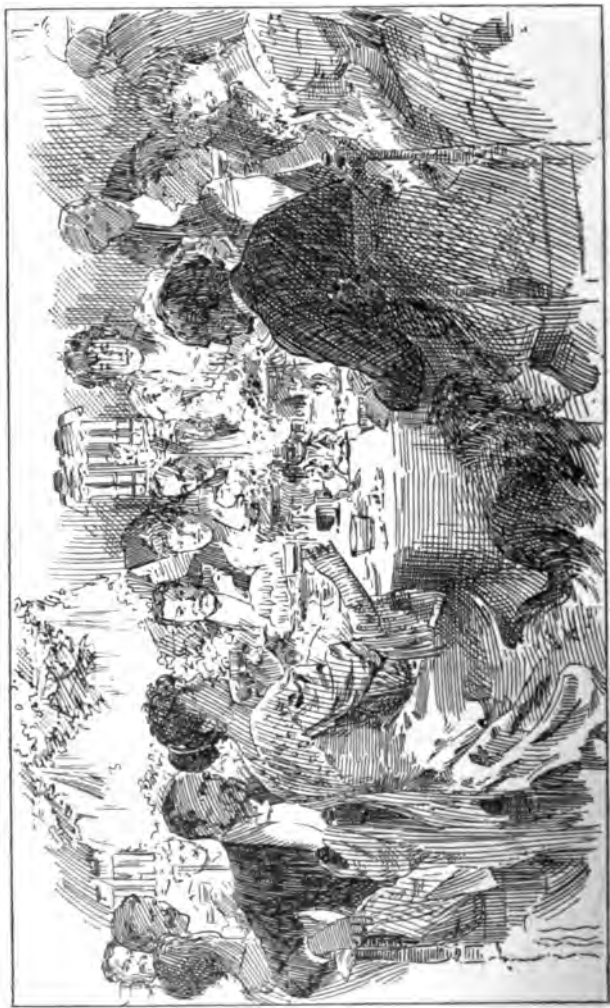
No. 873. "*Preparing for conquest.*" C. HAIGH WOOD. 32 X 44.



No. 874. "*Moorland princesses.*" ELIZABETH FORBES. 36 X 50.



No. 888. "*The wedding gift.*" S. E. WALLER. 30 X 54.
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57 x 90.

No. 892. "Your health." SOLOMON J. SOLOMON.

A portrait picture, Mr. Ernest Hart, the host. On the left is Sir Benjamin Baker; in the background, facing the spectator, Mr. Arthur Hacker; on Mr. Hart's right is Miss Ethel Wright, and next to her, Mr. J. Forbes Robertson. Mrs. Solomon, Mr. Henry Arthur Jones, and Miss Goetse are also of the party.



No. 899. "*A load of lilac.*" ARTHUR HOPKINS. 50 X 36.



No. 898. "*Poor are the friends of the poor.*" JOHN R. REID. 49 X 76.



No. 907. *"An interesting patient."* W. HENRY GORE. ^{36 X 24.}



No. 908. *"News from Trafalgar": "Officers killed and wounded on board the Ajax,—none," Times, Nov. 7, 1805.* JESSIE MACGREGOR. ^{50 X 40.}



No. 810. *"The missing word."* ^{36 X 28} WALTER C. HORSLEY.



No. 922. *"Trial of Joan of Arc."* ^{42 X 57} FRED ROE.



36 X 48

No. 923. "Evening song," GEORGE CLAUSEN.

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46 X 72

No. 923. "Circe," ARTHUR HACKER.

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24 X 34

No. 999. "*Mary of Magdala*."—St. John xx. 15. HERBERT SCHMAIZ.



36 x 24.

No. 941. "*Maiden, with the soft brown eyes.*" MADELAINE IRWIN.



No. 933. "*The Bard.*" CAROLINE GOTCH.

Digitized by Google



36 X 24
No. 936. "Milly, daughter of Mr. and Mrs.
D. C. Defries." ETHEL WRIGHT.



46 X 35.
No. 942. "Motherhood." CAROLINE GOTCH.



30 X 50.

No. 948. "Sorrow and song." E. BLAIR-LEIGHTON.

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SCULPTURE.

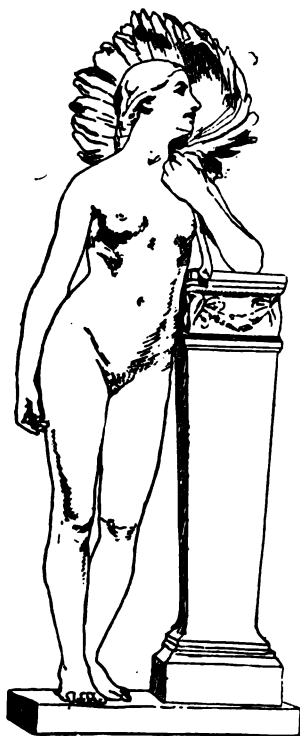


No. 1693. "*The rescue of Andromeda.*" HENRY C. FEHR.
(Octagon Room.)



No. 1828. "*Bulona*." J. L. GEROME, 1892.

Statue in ivory with draperies, weapons, and ornaments of coloured bronze.



No. 1833. "*Summer*."
H. THORNYCROFT, R.A.



No. 1835. "*Oblivion*." ANDREA C
LUCCHESI.



No. 1881. "*The housemaid*"—statue, bronze. The late T WOOLNER, R.A.



No. 1787. "*Mysteriarch.*" GEORGE FRAMPTON.



No. 1660. "*Maternal care.*" ADRIAN JONES.



1887. "*Circe*." ALFRED DRURY.



No. 1790. "*A Confession*"—statuette.
BEATRICE A. M. BROWN.



No. 1884. "*Ismael*"—statue. GEORGE COWELL.



No. 1663. "*The Marquis of Salisbury, K.G.*" A. B. JOV.



No. 1799. "*Portrait of a child*"—statuette. LUDWIG CAUEL.



No. 1650. "*Jacob struggling with the Angel of the Lord.*" J. WENLOCK ROLLINS.



No. 1696. "*With modest eyes downcast.*" ANDREA C. LUCCHESI.



No. 1833. "*Applause*"—statue, bronze. E. ONSLOW FORD, A.

"Come, then, be there song and music before thy face,
Put behind thee evil cares all, think thou only upon happiness,
Until the coming of the day of departure, in which one departeth
To the land of loving silence."—*The Song of the Harpist of Thebes.*

SECOND EDITION.

Academy Notes

1894

WITH

*Illustrations of the Principal Pictures
at Burlington House*

EDITED BY

HENRY BLACKBURN,

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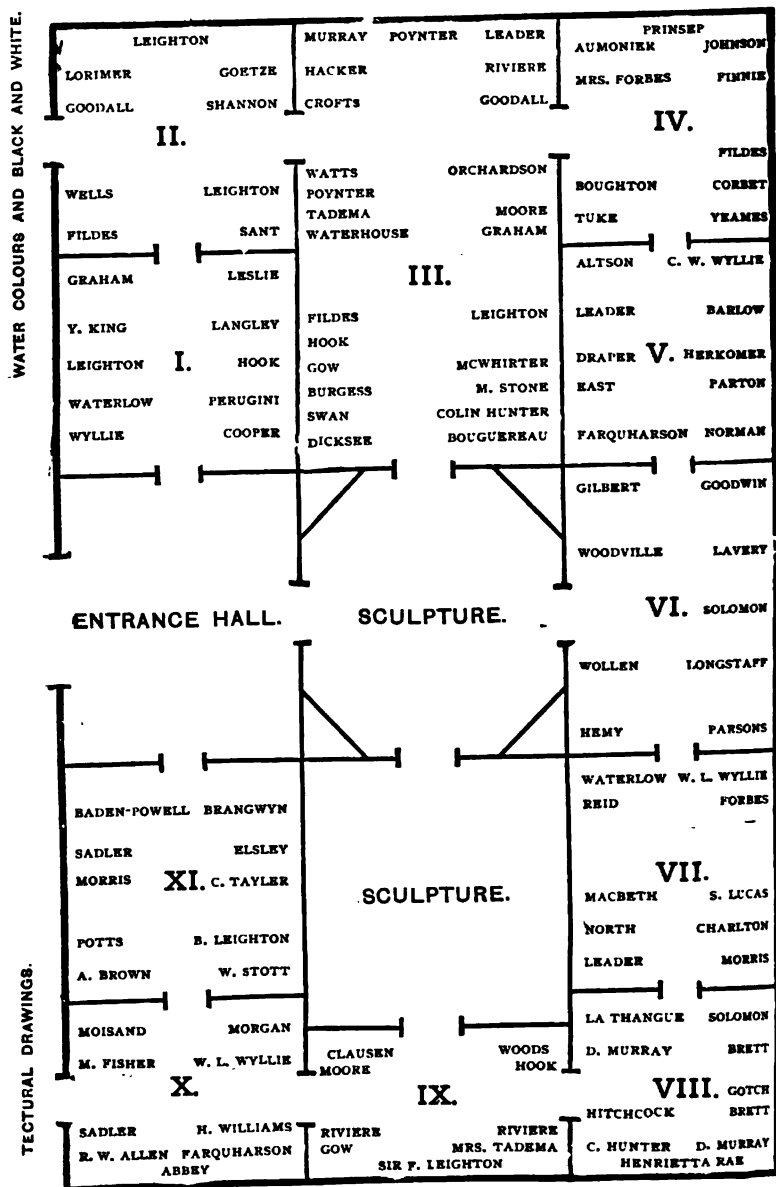
MAY 1894.

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PLAN OF THE GALLERIES.

SHOWING THE POSITIONS OF SOME OF THE PRINCIPAL WORKS.



** The Exhibition opens on Monday, May 7, and closes on Monday, August 6.



No. 1841. *The late Rt. Hon. J. Wilson Patten, Lord Winmarleigh.*
H. H. ARMSTEAD, R. A.

No. XX. 1894.

In completing the FOURTH VOLUME of "ACADEMY NOTES" the Editor desires to remind the public that this book is not a Catalogue of the Royal Academy Exhibition, but a selection only of the Principal Pictures. None but the Official Catalogue is permitted to be printed.

The large and increasing circulation of these "Handbooks" has naturally led to the publication of many imitations, both at home and abroad; but the promoters of similar books, whilst closely imitating the methods of reproducing sketches, have, as a rule, ignored the principles on which "ACADEMY NOTES" has been published for the last twenty years.

The original plan of the book (which remains unaltered) is best described in the preface to the first number published in 1875.

"The purpose of 'ACADEMY NOTES' is to be descriptive rather than critical; to form a supplement to the Official Catalogue which should be interesting and useful for reference. The book is intended—

1. For those who are unable to visit the Exhibition.
2. For those who, having visited it, desire some memento.
3. For those who wish to save time and trouble in examining its contents."

The ILLUSTRATIONS, produced by various new processes, are intended to give an idea of the composition of the pictures, and are not intended specially as works of art. The omission of a sketch of any important picture is due to some objection on the part of the artist, or owner of copyright.

123, VICTORIA STREET, WESTMINSTER.

7th May, 1894.

"Black and White."

* * * In order to encourage the study of DRAWING FOR THE PRESS a STUDIO has been opened under the direction of the Editor of "Academy Notes," particulars of which can be obtained by letter, addressed to THE SECRETARY at 123, VICTORIA STREET, WESTMINSTER.

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ACADEMY NOTES, 1894.

The one hundred and twenty-sixth Summer Exhibition of the Royal Academy contains 1849 works, including Oil Paintings, Water-colours, Miniatures, Etchings, and Engravings, Architectural Drawings and Sculpture.

GALLERY I. [Illustrations, pp. 27-37.]

On entering the first Gallery the visitor will notice in the central positions, to the left and right respectively, pictures by the President and Mr. J. C. Hook, R.A.

- 3, "*General Lord Roberts, V.C., G.C.B., &c.*," A. S. COPE.
Three-quarter face, half-length.
- 4, "*The Roaring Forties*," W. L. WYLLIE, A. (*sketch*, p. 28).
A clipper in full sail over bright green sea.
- 5, "*The Last of the Florencia, 1588*," J. WATSON NICOL.
A party of Highlanders hoisting a sea-chest, part of the wreckage from the Armada, up a rocky coast on the west of Scotland.
- 7, "*Nature's Architecture: Sark*," W. A. TOPLIS (*sketch*, p. 27).
- 8, "*At even, when the sun was low*," T. SIDNEY COOPER, R.A.
Drove of cattle passing over a rough stone bridge.
- 10, "*Mountains of Valpeltine, from Mont Brûlé*," E. T. COMPTON
(*sketch*, p. 29).
- 11, "*The Devil's Punch-bowl, Hindhead*," W. BISCOMBE GARDNER.
- 13, "*A Legend of Provence*," I. L. GLOAG.
- 14, "*Cloudy June*," E. A. WATERLOW, A. (*sketch*, p. 29).
- 15, "*Major-Gen. Sir Francis Grenfell, K.C.B., G.C.M.G.*," W. W. OULESS, R.A. Three-quarter length, in khaki (*sketch*, p. 30).
- 20, "*Fatidica*," Sir FREDERICK LEIGHTON, Bt., P.R.A. (*sk. p.* 31).
A harmony of greenish-white and umber tones. The soothsayeress reclines in a silver chair. Sacred fire flickers on the richly-chased tripod to the right. A spray of golden laurel is cast at her feet.
- 21, "*J. Orwell Phillips, Esq.*," H. T. WELLS, R.A.
- 22, "*Mors Consolatrix*," WILFRED THOMPSON (*sketch*, p. 31).
- 24, "*Two at a stile*," DORA NOYES (*sketch*, p. 32).
A pair of Somersetshire lovers.
- 25, "*The miller's daughter*," YEEND KING (*sketch*, p. 32).
- 26, "*April afternoon*," H. B. W. DAVIS, R.A. Scene on the Kennet.
Cattle feeding on a green slope.
- 27, "*The city of Lincoln*," V. P. YGLESIAS (*sketch*, p. 33).
Looking down the High Street. Painted in *tempera*—the process re-discovered by Baron Pereira from an old MS.
- 31, "*Norma, daughter of Norman Macleod, Esq.*," P. BUCKMAN.
In white, seated on a garden bench.
- 33, "*Harbour steps*," THOMAS GRAHAM.
A fisher-girl in sabots looks down over the sea.
- 36, "*By the duck-pond*," H. H. LA THANGUE.
A little country girl in white print frock sitting on a bank.

37, "*Scalloway Castle, Shetland*," COLIN HUNTER, A.

38, "*Feathered friends*," M. RAPHAEL JONES.

42, "*Tea*," G. D. LESLIE, R.A. (*sketch*, p. 33).

White mob-cap and Venetian red 18th cent. costume.

43, "*The thornbush*," WALTER OSBORNE (*sketch*, p. 34).

44, "*Seventy years ago, my darling, seventy years ago*," S. G. ENDERBY.

48, "*Subsiding flood*," J. MACWHIRTER, R.A.

A dramatic landscape, with a red sunset glowing behind some gaunt black pines.

49, "*Never morning wore to evening, but some heart did break*," WALTER LANGLEY.

An old woman rests a comforting hand on the back of a young fisherman's widow, who is stricken with grief. Behind them is the moon-rise over a calm pearl-blue sea.

50, "*Mrs. Kenneth MacKenzie*," WILLIAM WONTNER.

In tartan skirt, leaning against a stone wall.

54, "*Miss Stirling*," HENRY T. WELLS, R.A.

In pale yellow satin, with orange sash.

55, "*Seed-time*," J. C. HOOK, R.A.

A Surrey landscape in early spring. In the foreground is a man sowing a small plot of ground. Near him are a boy and girl driving some donkeys with a bush-harrow.

56, "*Mrs. Alexander*," C. N. KENNEDY (*sketch*, p. 35).

A companion portrait to that, by the same artist, of the Bishop of Derry in the New Gallery.

60, "*Between the wood and the sea*," H. H. ROBINSON (*sk.* p. 35).

61, "*Miss Chanler*," J. S. SARGENT, A. Three-quarter length; black dress.

62, "*The world for forgetting*," C. E. PERUGINI (*sketch*, p. 36).

The lover wears an Italian suit of crimson and orange; the is dressed in pale fawn.

63, "*Beatrice, dr. of W. Coddington, M.P.*," T. B. KENNINGTON.

66, "*Bolton Abbey, Wharfedale*," J. W. NORTH, A.

67, "*Fine feathers make fine birds*," MARY WALLER (*sketch*, p. 34).

68, "*Dawn*," J. E. CHRISTIE.

71, "*The high hills are a refuge for the wild goats*," T. S. COOPER, R.A. A stony pinnacle in the Jungfrau. The goats are of the artist's own breeding (*sketch*, p. 37).

72, "*Alfred C. Harmsworth, Esq.*," SEYMOUR LUCAS, A.

Other pictures noted are:—2, "*Guardian Elves*," G. W. JOY (*sk.*, p. 27); 6, "*The end of the pier*," H. CAFFIERI; 17, "*Home through the fading light*," ROBERT MEYERHEIM; 18, "*The white walls of Old England*," J. BUXTON KNIGHT; 35, "*His tea-time*," M. RAPHAEL-JONES; 40, "*Sunlight and Shade*," JOHN H. F. BACON; 41, "*The Vicar's daughter*," CHARLES LUTYENS; 45, "*Under a spell*," P. M. TEASDALE; 57, "*Sand-dunes*," A. NORDGREN; 69, "*Glen Sannox, Arran*," J. H. BARTLETT; 74, "*Naughty*," G. MARTINEAU.

GALLERY II. [Illustrations, pp. 38-46.]

Opposite the door is the President's "*Summer slumber*," surmounted by the large canvas entitled, "*Sirens*," by J. LONGSTAFF.

77, "*Henry Collison, Esq.*," W. W. OULESS, R.A.

Profile, half-length.

78, "*Mrs. Robert Yerburch*," LUKE FILDES, R.A.

Three-quarter length in white dress, on a garden seat.

79, "*The golden apple*," R. C. CRAWFORD.

81, "*Surgeon-Major John Campbell, C.B.*," J. R. REID.

82, "*Field flowers*," J. W. WATERHOUSE, A.

A chestnut-haired girl in white dress ; with crocuses.

85, "*Weed-burning*," JULIUS OLSSON (*sketch*, p. 38).

86, "*Marshland*," C. GREVILLE MORRIS.

88, "*Dawn in the Scinde Valley, Kashmir*," V. M. HAMILTON.

Dark blue glacier and greenish sky seen through pine trunks.

90, "*Summer fruit*," MARCUS STONE, R.A.

Girl with auburn hair, pink dress, and blue petticoat.

91, "*J. Gwynne James, Esq.*," H. T. WELLS, R.A.

92, "*Winter berries*," MARCUS STONE, R.A.

A brown-haired girl, in black satin.

93, "*Autumn*," LIONEL P. SMYTHE.

A woman and girl burning weeds in a field.

94, "*Purbeck hills, from the Frome*," F. WHITEHEAD (*sk.*, p. 38).

98, "*Mrs. Ellis Shartell*," W. CHRISTIAN SYMONS.

In salmon-pink dress, seen against a mirror.

99, "*Rica, daughter of the artist*," F. GOODALL, R.A.

Three-quarter length, in pale blue.

103, "*Miss Edith Brignall*," RALPH PEACOCK (*sketch*, p. 39).

104, "*The eleventh hour : mariage de convenance*," J. H. LORIMER.

A mournful bride with bowed head, seated on chintz-covered settle. Two little bridesmaids with bouquets.

110, "*The Marquess of Ripon, K.G.*," presentation portrait. HUBERT HERKOMER, R.A. Full face seated, three-quarter length.

111, "*Summer slumber*," Sir F. LEIGHTON, Bt., P.R.A. (*sk.*, p. 41).

A maiden, overpowered with sleep, in a chamber open to the after-glow of a midsummer day. She is vested in salmon-colour and maroon ; with a wealth of golden hair.

112, "*The sirens*," J. LONGSTAFF (*sketch*, p. 42).

A scheme of dark greenish grey. A ship-wrecked mariner up to his waist in water appeals to two sirens, who are borne aloft in mist above some rocks covered with skulls and malignant shapes.

114, "*The evening light*," W. B. FORTESCUE (*sketch*, p. 40).

115, "*Lady Smyth*," JAMES SANT, R.A. Three-quarter length.

116, "*St. Sebastian*," SIGISMUND GOETZE (*sketch*, p. 42).

121, "*Lady Eden*," LEWIS C. POWLES.

124, "*Nature's archway*." Two Scotch firs, between which a sunset is seen. J. MACWHIRTER, R.A. (Diploma work, deposited on his election as an Academician.)

128, "*Mrs. X.*," FRANK S. OGILVIE.

- 129, "*Mrs. Claude Magniac*," J. J. SHANNON (*sketch*, p. 43).
Profile in white satin evening dress.
- 130, "*Waiting for the ferry*," HENRY WOODS, R.A.
In Venice. A woman, with blue dress and white sleeves, rests on a bench, overcome with the fierce noonday heat. A bare-footed girl and her boy-companion watch the approaching ferry boat.
- 131, "*The sick child*," HORACE FISHER.
In an Italian cottage interior. An old woman spinning with feet on *brasero*.
- 134, "*Practising without diploma*," J. C. HOOK, R.A.
Blackberry-picking near a brook. A girl extracts a thorn from a boy's finger.
- 135, "*The bracelet*," Sir FREDERICK LEIGHTON, P.R.A. (*sk.*, p. 44).
A Greek beauty, with blue head-dress and flame-coloured hair, examining a golden armlet. She wears a greenish robe; a black haired child is seated at her feet.
- 139, "*J. Frederic Cheetham, Esq.*," H. T. WELLS, R.A.
- 140, "*Al fresco*," H. W. B. DAVIS, R.A.
Sheep feeding by shadow-flecked brook-side.
- 141, "*Ages ago: Hilary, daughter of John Strain, Esq., M.I.C.E.*," W. T. C. DOBSON, R.A. (*sketch*, p. 45).
- 144, "*A pushing family*," GEO. A. HOLMES.
A fox-terrier invaded by young chickens.
- 145, "*Mrs. Wycliffe Taylor*," J. B. BURGESS, R.A.
- 146, "*A pastoral*," JAMES SANT, R.A. (*sketch*, p. 46).
Girl and boy leaning on a fence, with doves fluttering round.
- 147, "*Miss Bella Duffy*," H. DE T. GLAZEBROOK.
- 151, "*Feeding pigeons in Piazza San Marco, Venice*," W. LOGSDAIL.
Other pictures noted are—75, "*A recollection*," W. R. WOOD;
87, "*Low tide: Lelant Creek*," FRED. MILNER; 88, "*When the wind bloweth in from the sea*," R. JOBLING; 95, "*Herring-gigs at moorings*," E. G. FULLER; 100, "*Rita*," W. SPINDLER (*sk.* p. 40); 106, "*The home of the snipe*," H. L. NORRIS; 107, "*Miss Letty Lind, as 'The Chinese Dolly'*," ROB. SAUBER; 108, "*Gerald, son of J. F. Bannatyne, Esq.*," EDWARD PATRY; 119, "*A moonlit lane*," W. R. WHITMORE; 126, "*Dorothy, daughter of J. Anstey Wild, Esq.*," C. H. M. KERR; 136, "*Il paese di Capri*," MINNIE A. COHEN; 137, "*A fable*," A. WARDLE, (*sk.* p. 45); 138, "*Funiculà, Funiculà*," LEONARD WATTS; 142, "*Emily*," W. CARTER; 149, "*Unveiled*," JAMES CLARK; 150, "*The village doctor*," W. P. DAVIS.

GALLERY III. [Illustrations, pp. 47-78.]

The positions of honour in this room are occupied by Mr. Fildes' portrait of H.R.H. the Princess of Wales and Sir Frederick Leighton's "*Spirit of the Summits*." Mr. Poynter's "*Horæ Serenæ*" is at the head of the room.

- 153, "*Roundheads victorious*," ERNEST CROFTS (*sketch*, p. 47).
- 154, "*The temptation of Sir Percival*," A. HACKER, A. (*sk.* p. 48).
From Sir Thomas Malory's "*Morte d'Arthur*." In a romantic autumn twilight, the knight, cased in a suit of gothic foliated

armour, is tempted by a beautiful woman, crowned with poppies and corn-flowers, barefoot, and clad in clinging draperies. He holds a crystal chalice in his hand, and is nearly yielding to the witchery of his companion, when the hilt of his sword in the brushwood before him, in the form of a cross, catches his glance.

157, "*Wide, wild, and open to the sea*," W. DICKSON.—Two horses in a lagoon.

158, "*Mrs. E. W. Laurie*," H. T. WELLS, R.A.

159, "*Dorset Downs*," DAVID MURRAY, A.

Sheep feeding, near Corfe Castle ; distant view of sea-coast.

160, "*Lady Lubbock and her Children*," FRED. G. BEAUMONT.

163, "*Horæ Serenæ*," EDWARD J. POYNTER, R.A. (*sketch*, p. 49).

An al-fresco dance in some Græco-Latin colony. Six damsels in light yellow, mauve, purple, and white transparent draperies circle hand in hand before a magnate's wife, who is seated on a silver chair underneath a vine covered trellis-work, supported by blue posts. A party of musicians from Southern Egypt play beneath a similar shelter to the right. Beyond the garden a vista of temples and red-tiled buildings. On one of the trees hangs an *oscillum*, or white mask of Bacchus, to make the vines fruitful.

164, "*A wet roadside*," B. W. LEADER, A. (*sketch*, p. 50).

165, "*A decoy*," Hon. JOHN COLLIER (*sketch*, p. 51).

A lady in gold brocade, with early English head-dress, drops a rose at the entrance to a cloister, where lurks an assassin.

167, "*Wet Autumn Days*," ERNEST P. BUCKNALL (*sketch*, p. 53).

168, "*Surgeon Lieut.-Col. R. M. Craig*," W. F. YEAMES, R.A.

169, "*Beyond Man's Footsteps*," BRITON RIVIERE (*sketch*, p. 52).

A polar bear on crags of blue ice faces the setting sun.

170, "*George Meyrick, Esq.*," W. W. OULESS, R.A.

171, "*In the Rhone Valley*," BRYAN HOOK (*sketch*, p. 53).

172, "*The Palm Grove*," FREDK. GOODALL, R.A. (*sketch*, p. 54).

Two *fellahin* driving sheep through an oasis.

174, "*Ganavan Links and Bay*," LINDSAY G. MACARTHUR.

175, "*Come, if you dare*," JOHN T. NETTLESHIP (*sketch*, p. 55).

A lion growling over the dead body of an antelope.

176, "*James Dewar, Esq., F.R.S.*," W. Q. ORCHARDSON, R.A.

Painted for Peterhouse College. Seated at laboratory table, on which is a phial of solid air.

177, "*Lowestoft boats running in in a breeze*," H. MOORE, R.A.

181, "*Surg.-Lieut. Leopold Hudson, Duke of Cambridge's Hussars*," COLLIER SMITHERS.

182, "*Mrs. Gerald Leather*," JAMES SANT, R.A.

Three-quarter length, in pale yellow evening dress.

183, "*The head of the loch*," PETER GRAHAM, R.A. (*sketch*, p. 56).

Here, at the end of a Scotch sea-loch, the waters dash under the ledges of black and yellow rocks. White sea-gulls perch and hover here and there.

184, "*Charles Thomas, Esq., J.P., Dep.-Chairman Midland Railway Company*," HUBERT HERKOMER, R.A.

185, "*Wild grouse*," KENNETH MACKENZIE.

187, "*Gladys*," WALTER URWICK (*sketch p. 57*).

189, "*Outdoor Relief*," JOHN ADAMSON (*sketch, p. 57*).

Boy offering mouse to barn owls in a loft; lantern light.

190, "*The Spirit of the Summits*," Sir F. LEIGHTON, Bt., P.R.A.

A stately female figure, robed in white, and seated in solitude on the topmost pinnacle of an ice-bound mountain height (*sketch, p. 58*).

191, "*Sir William Savory, Bart., F.R.S.*," W. W. OULESS, R.A.

196, "*Flowers of the Alps*," J. MACWHIRTER, R.A. (*sketch, p. 59*).

On the way up the Simplon Pass from Brieg to Domo d'Ossola. The little village to the left is Berisal, the "first station" on the mountain route to Italy. In the foreground is a slope carpeted with brilliant spring flowers, the blue gentian, the yellow anemone and a kind of buttercup.

197, "*A stolen kiss*," MARCUS STONE, R.A. (*sketch, p. 61*).

In an eighteenth-century garden.

198, "*Marian, daughter of J. T. Chance, Esq.*," JAMES SANT, R.A.

200, "*In September*," FRED MILNER.

204, "*The noonday rest*," T. SIDNEY COOPER, R.A.

Highland cattle and sheep among heather.

205, "*Wet sand*," COLIN HUNTER, A. (*sketch, p. 60*).

206, "*Tom Nickalls, Esq., Master of the Surrey Staghounds*,"

HENRY T. WELLS, R.A.; fur coat over hunting costume (*sk. p. 62*).

209, "*Five o'clock tea: 1893*," W. P. FRITH, R.A. (*sketch, p. 63*).

210, "*Amour piqué*," W. A. BOUGUEREAU (*sketch, p. 64*).

211, "*An odd volume*," H. S. MARKS, R.A. (*sketch, p. 65*).

A spectacled bibliophile, with battered hat, blue gingham umbrella, and snuff-coloured coat, near blue-green doorway.

212, "*First practice*," G. A. STOREY, A. (*sketch, p. 66*).

216, "*Robert Bridges, Esq.*," half-length. C. W. FURSE.

217, "*Evening*," FRANK BRAMLEY, A.

An old man complacently admiring his hollyhocks (*sketch, p. 68*).

218, "*The magic crystal*," FRANK DICKSEE, R.A. (*sketch, p. 69*).

An olive-complexioned maiden, in shot purple and green costume, seated before a tripod, background of burnished copper.

219, "*The coming of Arthur*," J. WALTER WEST (*sketch, p. 68*).

221, "*J. Passmore Edwards, Esq.*," G. F. WATTS, R.A.

222, "*Orpheus*," J. M. SWAN, A.

A nude youth leading a train of lions, lionesses, and birds of various kinds. Background of sea and forest.

223, "*The Marquess of Salisbury, K.G.*," H. HERKOMER, R.A.

In black and gold Chancellor's robes of the University of Oxford.

226, "*May and Vera*," EDWARD PATRY (*sketch, p. 70*).

228, "*Nelly, d. of J. Strain, Esq., M.I.C.E.*," W. C. T. DOBSON, R.A.

227, "*Rehearsing the 'Miserere': Spain*," J. B. BURGESS, R.A. (*sketch, p. 71*).

Choir-practice in a sacristy in Salamanca. The precentor, an old *padre*, violin in hand, is training his youthful charges, some peasant-lads, clad in the cross-gartered white stockings, bast sandals, and rough, brightly-coloured garments of the South.

228, "*Noon*," J. C. ADAMS, Harvest, near Ewhurst, Surrey.

231, "*A novelette*," G. NICOLET (*sketch*, p. 72).

232, "*Ganymede*," BRITON RIVIERE, R.A. (*sketch*, p. 72).

233, "*God save King James*," A. C. GOW, R.A. (*sketch*, p. 73).

A party of Jacobite huntsmen, during the rebellion of '45, have chosen an empty sand-pit on the Northumberland borders as a rendezvous. The leader of the mounted conspirators, in scarlet coat, is reading a proclamation.

234, "*Portrait of a lady*," W. Q. ORCHARDSON, R.A.

238, "*Herring-packers: 'As honest maids as ever broke bread'*," J. C. HOOK, R.A.

239, "*H.R.H. The Princess of Wales*," LUKE FILDES, R.A.

Full face, seated, holding Japanese pug. Evening dress of black tulle, relieved by red rose and pearl necklace. Red background.

240, "*After summer days*," F. S. SPENLOVE (*sketch*, p. 73).

243, "*Wind and wave*," F. STUART RICHARDSON (*sketch*, p. 74).

244, "*Sunshine after rain*," H. W. B. DAVIS, R.A. (*sketch*, p. 75).

245, "*The lady of Shalott*," J. W. WATERHOUSE, A.R.A.

Tennysons heroine is working, embowered within the "four gray walls" on the silent isle of the river that flows down to "fatal Camelot." She sits solitary, weaving her magic web by night and day. In the mirror at her back the landscape, the sunshine, and the busy river are reflected. To her left is a quaint oratory with statuettes of the Virgin and Child, lit up with the pale light of tapers. Silken balls and worsted strands are littered in her lap and on the floor. It is the moment when Sir Lancelot rides along the riverside in burnished armour. As she looks down to Camelot, and the curse comes upon her, the mirror cracks, the loom breaks up in ruin, and all the work is undone (*sketch*, p. 76).

246, "*Mrs. R. Wright Taylor*," NIELS M. LUND (*sketch*, p. 77).

249, "*An idyll*," CHARLOTTE MURA.

250, "*The Colleoni monument*," HENRY WOODS, R.A.

A small canvas, showing an equestrian statue, the last executed by A. Verocchio. Venetian girl and pigeons in the foreground.

251, "*The late Sir Andrew Clark, Bart.*," G. F. WATTS, R.A.

252, "*At the close of a joyful day*," L. ALMA-TADEMA, R.A. (*sketch*, p. 77).

A young girl with Roman-red hair, in profile, gazes westward at the dying sunset. The calm Mediterranean stretches far down below. Her soft grey-green and yellow draperies, with sapphire fastenings, fall round her in graceful folds. The western face of the white marble wall on which she leans is tinged with the sunset-glow.

253, "*Idle fears*," E. J. POYNTER, R.A. (*sketch*, p. 77).

A scene in the old Roman baths at Bath.

259, "*For he had great possessions*," G. F. WATTS, R.A. (*sk.*, p. 78).

A harmony of dull red, rich yellow, and green tones.

260, "*Mrs. Theyre Smith*," L. ALMA-TADEMA, R.A.

Other pictures to be noted are—

- 162, "*The entrance of Cleopatra into Tarsus*," H. H. GILCHRIST;
 173, "*Elsa and the wild swans*," T. BLAKE WIRGMAN; 180,
 "*Mid-channel*," W. E. NORTON (*sketch*, p. 56); 201, "*The silent loch*," E. S. WOOD; 207, "*Don Quixote and Sancho Panza*," RALPH PEACOCK (*sketch*, p. 63); 214, "*Miss Aileen Buckle*," H. J. HUDSON (*sketch*, p. 67); 224, "*Moonrise*," W. E. OSBORN; 229, "*Le Pierrot rose*," FRANK CHASE; 230, "*Light lingers on the lowland*," LOUIS GRIER (*sketch*, p. 70); 242, "*Psyché mourning for Cupid*" (*sketch*, p. 242); 248, "*Evening*," G. W. JEVONS; 257, "*Joseph interpreting Pharaoh's dream*," G. S. WATSON; 262, "*Surely the great waters will not reach unto them*," T. M. HEMY.

GALLERY IV. [Illustrations, pp. 79-88.]

This gallery is headed by Mr. Prinsep's, "*À Versailles*."

- 264, "*The fringe of the river*," J. CLAYTON ADAMS.
 265, "*At the edge of the wood*," ELIZABETH FORBES (*sk.*, p. 79).
 266, "*A summer afternoon in the Atlantic a hundred years ago*," T. SOMERSCALES. The end of the fight off Ushant, June 1st, 1794 British ships forming line to cut off French prizes.

- 267, "*After an April shower*," C. PETTAFOR (*sketch*, p. 79).
 270, "*The parting gleam*," LILY BRISTOW.
 273, "*On the South Downs*," J. AUMONIER (*sketch*, p. 80).
 274, "*Mrs. G. Marshall*," T. B. KENNINGTON.
 276, "*After Chevy Chase*," HERBERT DICKSEE (*sketch*, p. 80).
 277, "*À Versailles !*" VAL C. PRINSEP, A. (*sketch*, p. 81).
 278, "*Salisbury*," C. E. JOHNSON (*sketch*, p. 82).
 279, "*Mrs. William McFarlan*," HUGH DE T. GLAZEBROOK.
 282, "*The foggy Thames*," SEBASTOPOL S. HOLLAND.
 283, "*An awkward customer*," P. HARLAND FISHER.
 288, "*Lady Miles*," MAUD PORTER.
 289, "*In fair Strathspey*," J. MACWHIRTER, R.A.

Looking southward up the Spey Valley towards Kingussie, from a point near Rothiemurchus in Inverness-shire. The Monadh Liadh mountain range is seen in the distance to the right. A graceful birch-tree, with yellowed foliage, stands in the foreground.

- 290, "*Moonrise at sunset*," HILDA MONTALBA.
 293, "*Gold*," J. C. DOLLMAN.

A miser carries a coffer of gold to a tomb, jostled by a crowd.

- 294, "*Mrs. Pantia Ralli*," LUKE FILDES, R.A.
 295, "*Twixt the gloaming and the mirk*," J. MACWHIRTER, R.A.
 298, "*Mrs. F. Hanson Walker*," J. HANSON WALKER.
 299, "*Mrs. Samuel Butler*," S. LUCAS, A. (*sketch*, p. 85).
 300, "*Morning Glory*," M. RIDLEY CORBET (*sketch*, p. 84).
 301, "*In praise of Buddha*," M. H. A. SIMPSON (*sketch*, p. 83).
 304, "*The Shower*," LOUIS GRIER.
 305, "*Twilight*," E. A. WATERLOW, A.
 306, "*Le Roi s'amuse : Henry III. of France*," W. F. YEAMES, R.A.
 The King wears pale blue and silver knee-breeches, and sits on yellow cushions (*sketch*, p. 84).
 307, "*August blue*," HENRY S. TUKE (*sketch*, p. 86).

308, "*The water meadows of Picardy*," ERNEST PARTON (*sk.* p. 86).

311, "*Arrested*," JESSIE MACGREGOR (*sketch*, p. 89).

A Russian "suspect." On the table are papers signed "Kuropatkin" and "Skobelev."

312, "*No*," HELEN M. HATTON.

Girl with dark purple hair and loose blue gown.

313, "*Tarantella*," GWILT JOLLEY.

315, "*Clouds dispersing at sundown*," ARTHUR T. NOWELL.

316, "*Moonrise*," FRED HALL.

317, "*A Surrey woodland*," B. W. LEADER, A.

A study of bracken and thick underwood, at the edge of a sylvan tract in Surrey. Children picnicking.

318, "*The ordeal of purity*," G. H. BOUGHTON, R.A. (*sk.*, p. 87).

An illustration of Hamlet's saying to Ophelia: "Be thou chaste as ice, as pure as snow, thou shalt not escape calumny." An innocent, white-robed maiden with the face and halo of a saint, passes over a cheerless winter landscape, reading a vellum-bound breviary. She appears unconscious of a sinister group of three, the personifications of Vice, Malice, and Folly, cowering beside a fire in a withered copse. Overhead, a pitiless snow-charged sky.

323, "*A good shepherd*," GEORGE WETHERBEE.

324, "*The first breath of autumn*," H. W. B. DAVIS, R.A.

Mare and foals by brook; low overhanging clouds (*sketch*, p. 88).

Other pictures noted are—288, "*Lingering autumn*," L. B. HURT; 289, "*Stornoway*," L. G. MACARTHUR; 272, "*Sweet and Twenty*," HELENA M. SWAFFIELD; 275, "*Black diamonds*," HELEN FRANK; 286, "*Feeding the hungry*," A. M. ROSSI; 287, "*Miss N. du Maurier*," W. H. BYLES; 292, "*The wrestlers*," ARTHUR MEADE (*sk.*, p. 83); 319, "*Una and the fauns*," R. C. W. BUNNY.

GALLERY V. [Illustrations, pp. 89-98.]

327, "*Temporary insanity*," JOHN HASSALL.

A *Parisienne* closing windows; charcoal brazier lit.

328, "*The fringe of the island*," C. W. WYLLIE (*sketch*, p. 89)

329, "*Ramsgate sands*," JOHN BRETT, A.

330, "*Harmony*," B. A. BATEMAN.

334, { "*A feeling of longing and sadness that is not akin to pain,
And resembles sorrow only as the mist resembles the rain.*" } W. URWICK.

A girl in crimson dress. A golden light suffuses the picture.

335, "*Moonrise*," J. N. BARLOW (*sketch*, p. 90).

336, "*The lonely road*," ALFRED EAST.

338, "*The churchyard path*," NELLY ERICHSEN.

339, "*The R. Hon. A. J. Mundella, M.P., F.R.S.*," A. S. COPE.

340, "*All beautiful in naked purity*," HUBERT HERKOMER, R.A.

A figure nude, leaning against a bough with her back to a brown mountain burn, and looking over her right shoulder. Wild-rose bush in foreground. Suffused glow of midday sun.

341, "*Sea lavender*," FRED. MILNER.

342, "*Carmela*," GWILT JOLLEY.

343, "*Professor Blackie*," SIR GEORGE REID (*sketch*, p. 91).

344, "*When lingering daylight welcomes night's pale green*," ERNEST PARTON.

348, "*The Hard*," C. W. WYLLIE. Jetty, with rough boats, etc.

352 "*An alien*," ERNEST NORMAND (*sketch*, p. 92).

A white slave, standing before an Egyptian, her new owner.

353, "*Autumn*," F. BRAMLEY, A. Old white cart-horse and labourer.

358, "*Over snowfields waste and pathless*," JOSEPH FARQUHARSON (*sketch*, p. 94).

359, "*Joseph interpreting Pharaoh's dream*," HAROLD SPEED.

This picture obtained the R.A. Gold Medal and Travelling Scholarship in Dec. 1893 (*sketch*, p. 94).

360, "*A cottage garden*," YEEND KING.

362, "*The harbour bar*," C. E. HOLLOWAY.

363, GERALD E. MOIRA.

"And with his foot and with his wing-feathers,
He swept the spring that watered my heart's drouth.
Then the dark ripples spread to waving hair,
And as I stooped, her own lips rising there
Bubbled with brimming kisses at my mouth."—D. G. Rossetti.

364, "*A sunlit harbour*," ALFRED EAST (*sketch*, p. 95).

367, "*Mrs. George Wemyss*," CHARLES LUTYENS.

368, "*J. Ellingham Brooks, Esq.*," HENRY BISHOP.

369, "*Vice gambling with Death*," A. HANDEL GEAR.

370, "*The sea-maiden*," HERBERT J. DRAPER.

"A song of drag-nets hauled across thwart seas,
And plucked up with rent sides, and caught therein
A strange-haired woman with sad singing lips."—Chastelard.

(By a recent R.A. Gold Medallist.) (*Sketch*, p. 102.)

371, "*Worcester Cathedral*," B. W. LEADER, A. (*sketch*, p. 96).

Late sunset glow on the central tower; the long roof is in shadow. The cathedral pile, with the red-gabled buildings and trees is reflected in the broad slow-moving Severn below.

375, "*The Argonauts and the Sirens*," H. G. RIVIERE (*sk.*, p. 97).

376, "*Banks and braes at Ochiltree*," E. STEWART WOOD.

379, "*The golden age*," ABBEY ALTSON. Maidens dancing.

380, "*A Corsican fishing-boat off Pianosa*," EDWIN HAYES (*sketch*, p. 98).

381, "*Yes, sah! sixpence, sah!*" W. L. WYLLIE, A.

Negro boys diving by a P. and O. steamer.

Other pictures noted are—**326**, "*Winchester from St. Catherine's Hill*," CHARLES SMITH; **346**, "*The Mendip Hills*," J. H. V. FISHER; **351**, "*A Waif*," ARTHUR BURRINGTON (*sketch*, p. 92); **354**, "*Miss Isabella Wilson*," BLANCHE JENKINS (*sketch*, p. 93); **356**, "*Portrait of the painter*," J. H. F. BACON (*sketch*, p. 93); **365**, "*At close of day*," WILFRID BALL; **372**, "*Lost in reverie*," J. D. CONNAH; **377**, "*Piloting us Home*," W. H. Y. TITCOMB (*sk.*, p. 97).

GALLERY VI. [Illustrations, pp. 98-106.]

382, "*When the lamp is shattered The light in the dust lies dead*," Shelley, W. H. MARGETSON.

A young girl, nude, in the twilight of a pagan temple, stands beside gray blue draperies looking down at a broken lamp from which a thread of smoke ascends.

384, "*Flower o' the elder*," NELLY ERICHSEN (*sketch*, p. 98).

385, "*The first Christmas dawn*," A. GOODWIN.

388, "*Evelyn Louise Olivier*," H. A. OLIVIER.

390, "*Evening on the Girvan*," A. BROWNLIE DOCHARTY.

391, "*A battle incident : artillery going in under fire*," S. L. WOOD. One of the leading horses of the battery lies fallen and bleeding.

392, "*The first audience*," MARGARET I. DICKSEE.

Oliver Goldsmith reading "*She Stoops to Conquer*" to "*Little Comedy*," and the "*Jessamy Bride*." A stream of green light from the garden. The by-names were applied respectively to Miss Catherine Horneck and Miss Mary Horneck, with the latter of whom Goldsmith is supposed to have been in love (*sketch*, p. 99).

393, "*Lady in brown*," J. LAVERY.

396, "*Maude*," ARTHUR HACKER, A.

Young lady seated, looking at a sketch ; brown straw hat.

397, "*Winter comes*," T. HOPE MCLACHLAN.

398, "*Death turning from the innocence of a child*," H. J. STOCK.

"A simple child, What should it know of death?"—WORDSWORTH.

Death as a grisly man in sombre blue drapery turns from a red-smocked child who offers white flowers.

402, "*Mrs. Patrick Campbell as 'Paula Tanqueray'*," SOLOMON J. SOLOMON. Mrs. Campbell on the stage, wearing a lemon-coloured dress with pale green flowers, trimmed with lace (*sk.*, p. 100).

404, "*Watchers by the Strait Gate*," ANNA LEA MERRITT.

408, "*Mrs. S. Walmisley*," PHIL. R. MORRIS, A. (*sketch*, p. 101). In white, with white boa, seated by grey-blue curtain.

409, "*A shot at daybreak : Kashmir*," VEREKER M. HAMILTON. A man on the edge of a precipice still shrouded in night takes aim at an object below. He is held by the heels by a native hunter.

410, "*Now we go round, round, round*," W. H. BARTLETT (*sk.*, p. 99).

411, "*Portrait of a lady*," J. LONGSTAFF.

415, "*The brigs of Ayr*," EYRE CROWE, A. (*sketch*, p. 102).

417, "*Sunset after rain*," ALFRED PARSONS.

Lurid sunset over fields of turnips and red cabbage.

418, "*Trafalgar*," THOMAS DAVIDSON.

"While they were carrying Nelson down he desired that the tiller-ropes, which had been shot away, should be rove immediately ; and that he might not be seen by the crew he took out his handkerchief to cover his face and his stars."—*Naval History*.

421, "*Madonnina*," AMY B. ATKINSON.

422, "*The bachelor*," RALPH HEDLEY (*sketch*, p. 103).

Over the door leading to Gallery VII. is an important work by Mr. Sargent, covering a large portion of the ceiling of the Gallery.

423, "*Lunette and portion of ceiling*," Part of a mural decoration for the public library of Boston, U.S.A. J. S. SARGENT, A.

425, "*Returning to work*," ARTHUR LEMON (*sketch*, p. 104).

426, "*Farmhouse in the Boulonnais*," EYRE CROWE, A.

A red-tiled cottage amongst elms, in front of which is a dove-cot formed of a cart-wheel, and a churn.

427, "*Home moorings*," C. NAPIER HEMY (*sketch*, p. 104).

428, "*In the arms of Morpheus*," W. REYNOLDS-STEPHENS.

On a mountain peak a maiden in a crimson tunic reclines on the arm of the young god of sleep, whose head is bound with a chaplet of poppies. He is girdled with orange drapery.

434, "*Bolting the otter*," WALTER HUNT (*sketch*, p. 105).

In the morning, before the sun has dispelled the scent, a pack of yelping otter-hounds fling themselves upon an otter, which is taking to a narrow stream. Huntsman behind in scarlet.

435, "*The Black Watch (42nd Royal Highlanders) at bay, Quatre Bras*," WILLIAM R. WOLLEN.

436, "*Mrs. Charles Newton-Robinson*," J. W. WATERHOUSE, A.

Full length, in white, seated. Blue-grey floor-cloth and yellow-grey curtain behind.

440, "*E. Onslow Ford, Esq., A.R.A.*," ARTHUR HACKER, A.

441, "*Badajos, 1812*," R. CATON WOODVILLE.

"When Wellington saw the havoc of the night, the firmness of his nature gave way for a moment, and the pride of conquest yielded to a passionate burst of grief for the loss of his gallant soldiers."—*Napier's 'History of the Peninsular War.'*

Among the ruined bastions, piled with dead and wounded, a group of soldiers greet their general with loud huzzas.

444, "*Caught!*" HECTOR CAFFIERI.

A picture in light key of a naked little boy sitting in the net held by a French fisher girl.

445, "*Love in idleness*," AMY C. BREWER (*sketch*, p. 106).

In a gossamer-hung rose-bower Cupid is clipping the wing of a white pigeon.

446, "*When the heart is young*," EDWARD KING.

A merry little girl, deep in summer flowers, floats an air balloon in the sunshine near the sea.

448, "*Portrait of a lady*," MAURICE GREIFFENHAGEN.

In hat and fur-trimmed cloak. Low-toned study in grey and brown.

452, "*Midnight in Egypt: overflow of the Nile*," ARTHUR GILBERT.

Other pictures noted, are—

394, "*Homeward bound*," C. W. BARTLETT; **401**, "*Evening*," WELLWOOD RATTRAY; **413**, "*The ravages near Bolt Head, S. Devon*," WALTER J. SHAW; **424**, "*The sunken road of Ohain: an incident in the battle of Waterloo*," STANLEY BERKELEY (*sketch*, p. 103); **433**, "*The pursuit of wealth*," A. BERNARD SYKES; **438**, "*Old willows*," E. W. WAITE (*sketch*, p. 105); **447**, "*The gorsy marsh*," T. CLOUGH; "*Miss M. A. Windle*," N. HIRST; **450**, "*The punishment of Loki*," J. D. PENROSE (*sketch*, p. 106).

GALLERY VII. [Illustrations, pp. 107-113.]

454, "*John Stirling, Esq.*," W. W. OULESS, R.A.

455, "*At evening time there shall be light*," W. L. WYLLIE, A.

The sun behind smoky banks of clouds lights up with gold and orange restless waves which bear forward a brown-sailed yawl.

456, "*Wintry weather*," COLIN HUNTER, A.

Fishing-boats drawn up upon a seaweed-strewn shore.

461, "*The quarry team*," STANHOPE A. FORBES, A.

Road near Land's End on a grey day. Luminous passages of light outline the horizon (*sketch*, p. 107).

462, "*Professor Burdon Sanderson, F.R.S.*," HON. J. COLLIER.

467, "*The call to arms*," SEYMOUR LUCAS, A. (*sketch*, p. 108).

A stirring scene of the period, when all England was roused to arms against the Armada. Here, on the quay at Yarmouth, the mayor, with his furred and scarlet robes of office, and collar and chain, is reading Elizabeth's proclamation bareheaded. He is attended by a determined-looking standard-bearer, upraising the ensign of the Tudor lions passant, and the French *fleurs-de-lys*. His drummer-boys stand before him in red tunics, blazoned with the rose and crown. Halberdiers and pikemen throng around.

475, "*After the Battle: Sedan*," JOHN CHARLTON.

"The horses! the horses! . . . These were the mounts which had lost their rider in the fight. . . . And now, when hunger pricked them like a spur, they started off altogether at a mad gallop, and charged across the blank, silent country, crushing the dead and finishing off the wounded."—EMILE ZOLA, '*The Downfall*.'

The riderless horses gallop forward, throwing up a shower of mud. The pale sky is spotted with startled birds. In the foreground a cuirassier and his horse lie as they have fallen,—to be hammered by the thunderous approaching hoofs.

483, "*Harlech Castle, North Wales*," PHIL. R. MORRIS, A.

The Snowdon range in the distance is seen through a shower, which forms a rainbow at the base of the fortress. A flock of sheep in front, at the bottom of which lies Portmadoc.

484, "*The village church*," B. W. LEADER, A.

The east end of Shere Church, near Dorking, with the characteristic Surrey shingle spire, and yew-planted churchyard. Cloudy sky.

487, "*Our Father which art in Heaven*," F. SMALL (*sk.*, p. 109).

491, "*Fredk. E. Webb, Esq.*," PHIL. R. MORRIS, A.

492, "*A confession of love*," JOHN H. F. BACON (*sketch*, p. 110).

Enid is clad in a pale green chiton which shimmers in yellow lamp-light. Her mother has a purple hood, beneath which is a darker mantle of the same hue, and a green gown.

494, "*Woodland*," JOHN ABORN.

497, "*Light at evening time*," THOMAS W. ALLEN.

498, "*Summer waters*," J. W. NORTH, A.

A shallow sparkling brook which has carved its way through iron-red soil, is wreathed on the left of the picture with the foliage of sinuous trees, and canopied with verdure as it bends out of sight.

499, "*F. W. Harris, Esq.*," HUBERT HERKOMER, R.A.

500, "*The Countess of Radnor*," J. J. SHANNON (*sketch*, p. 110).

504, "*The coming storm*," R. W. MACBETH, R.A. (*sketch*, p. 111).

The scene is laid in the fen district of Cambridgeshire.

505, "*Sir John Gladstone, Bart.*" W. W. OULESS, R.A.

510, "*A-hunting we will go*," JOHN R. REID (*sketch*, p. 112).

511, "*Threading the needle*," ALBERT NEUHUYS.

512, "*The Battle of the Standard*," FANNIE MOODY.

Puppies fighting for possession of a newspaper.

513, "*Whitby, from the cliffs, at sundown*," W. LLEWELLYN.

516, "*The awakening of love*," HERBERT C. SCHMALZ (*sk.* p. 113).

517, "*Through the glen in a snowdrift*," T. SIDNEY COOPER, R.A.

Sheep and oxen passing along a Cumberland mountain road.

518, "*The hour when daylight dies*," ERNEST A. WATERLOW, A.

A road, crossed by a pool of water reflecting yellow sky, runs past a group of thatched cottages. Cattle approach.

Other pictures noted are:—459, "*The close*," J. BUXTON KNIGHT; 464, "*Scant pasture*," E. AUBREY HUNT; 466, "*A sea-nymph*," B. E. WARD; 469, "*In tow*," A. HOPKINS (*sk.*, p. 109); 472, "*Warping off the beach*," J. FRASER; 473, "*Miss Gracie Leigh*," LAURENCE KOE; 480, "*Poppyland*," A. W. REDGATE; 495, "*November evening*," R. J. LEIGH; 508, "*John Anderson, my Jo*," THEODORE COOK; 515, "*Birds of prey*," J. HASSALL.

GALLERY VIII. [Illustrations, pp. 113-121.]

522, "*Oil for the lamp*," FRANK W. W. TOPHAM (*sketch*, p. 113).

523, "*I. Zangwill, Esq.*," SOLOMON J. SOLOMON. In low key.

526, "*Wood nymphs*," P. CLARKE (*sketch*, p. 114).

527, "*The disciple*," WALTER C. HORSLEY (*sketch*, p. 114).

528, "*Edgar Flower and his daughter Lilian*," P. R. MORRIS, A.

529, "*Mrs. H. Colgate and daughters*," H. G. RIVIERE (*sk.* p. 115).

533, "*May*," J. H. WALKER. Half-length, cream-coloured satin.

534, "*The promise of a wild night*," JOHN BRETT, A.

A rolling sea, tipped here and there with foam. Red clouds against the setting sun. Rocks and lighthouse.

539, "*By the light of the fire*," FRANK BRAMLEY, A.

A grandmother regards a smiling baby seated on its mother's lap. The group is lighted by firelight.

540, "*The Child enthroned*," T. C. GOTCH.

A flaxen-haired girl in mediæval blue cloak embroidered with gold. (*Sketch omitted by desire of artist.*)

541, "*Divinely fair*," HENRY T. SCHAFER (*sketch*, p. 116).

543, "*Child with the fair unclouded brow and dreaming eyes of wonder*," T. B. KENNINGTON.

544, "*The favourite*," N. H. J. BAIRD (*sketch*, p. 116).

545, "*Some poor people*," H. H. LA THANGUE.

Seated on a high backed-chair by a fireplace, her head sadly turned away, a young mother holds a sick baby in her lap. An old woman sits opposite with a medicine bottle.

516, "*The parting hour*," JOHN BRETT, A. (*sketch*, p. 117).

A little group in the middle distance taking leave of a man about to enter a boat. A white fishing village beyond, and mountains, all bathed in sunset, and viewed over a golden sea.

551, "*A Perthshire river*," J. SMART.

557, "*Beatrice and Gladys, daughters of F. Kell, Esq.*," JOSEPH CLARK (*sketch*, p. 119).

558, "*Peace at eve*," DAVID MURRAY, A.

In the place of honour is Mrs. Normand's large picture.

564, "*Psyche before the throne of Venus*," MRS. ERNEST NORMAND, the high key of which lights up this end of the gallery (*sk.*, p. 118).

Inspired by a passage in Morris's "*Earthly Paradise*." Psyché, heart-broken in her search for Cupid, comes suddenly into the presence of Aphrodite surrounded by her maidens, and falls prostrate at her feet. The draperies of the group to the left are pale blue and low toned powdered purple, harmonizing with the rosy oleander blooms. The group on the right have clinging draperies of yellow and amber and salmon red; they have for a background the silvery green of a grove of ilex trees.

565, "*The gleanings of the herring harvest*," COLIN HUNTER, A. Scene in the Shetland voes. Coracles unloading.

566, "*Hylas*," CECIL REA.

571, "*Hesitation*," F. M. SKIPWORTH (*sketch*, p. 120).

573, "*A March day*," HARRY G. SHIELDS.

576, "*The lost bower*," IRLAM BRIGGS (*sketch*, p. 120).

577, "*Mary at the house of Elizabeth*," GEORGE HITCHCOCK.

The Virgin stands in a garden, holding a lily. She wears a white cap and bodice and a purple-blue gown.

583, "*The happiest time*," EDWARD G. HARPER (*sketch*, p. 119).

584, "*Awakening of the spirit of the rose*," WILLIAM STOTT.

Low toned decorative picture of a dark-haired maiden in diaphanous draperies, reclining among roses.

585, "*Long after*," DAVID MURRAY, A. (*sketch*, p. 121).

Corfe Castle on a grassy slope, square and bluff. The ground is parched and brown as the painter saw it in autumn. The distant view is bounded by a streak of blue sea, and Branksea Island.

590, "*Returning from pasture*," T. AUSTEN BROWN.

A village girl driving cattle beside hedgerow; evening light.

592, "*The orchard*," URSULA WOOD.

596, "*The song of a lark and the blind girl*," H. H. LA THANGUE.

A blind girl seated in a garden listens intently to a lark.

597, "*When the stars are like dreams, and the breezes all like sighs*"—Hervéy. HERBERT DALZIEL. A misty river bank.

Other pictures to be noted are—590, "*Spring time in Mentone*," CHARLES ALEXANDER; 530, "*A dream of Canterbury from St. Martin's*," V. P. YGLESIAS; 535, "*Poachers*," DAVID FARQUHARSON; 537, "*Portrait of a girl*," EDWARD PATRY; 538, "*A promising beginner*," CARL SCHLOESSER (*sk.*, p. 115); 548, "*The Lady Frances Balfour*," MYRA E. LUXMOORE; 554, "*A grey day*," A. W.

PEPPERCORN; 568, "*Cattle resting: evening*," PATRICK DOWNIE; 575, "*A study in blue and green*," LILY ALLPORT; 588, "*A sun-worshipper*," FREDERICK D. WALENN; 595, "*Evening glow*," ALFRED A. GLENDENING; 601, "*Marooned*," PERCY R. CRAFT.

GALLERY IX. [Illustrations, pp. 122-126.]

This gallery contains 179 pictures, chiefly of small size. Amongst them are—

603, "*Primulas*," WILMOT LANCE.

608, "*The most devoted of her slaves*," BRITON RIVIERE, R.A.

An enthusiastic colley dog looks up at a girl with milk pail.

610, "*The skylark*," M. R. JONES (*sketch*, p. 122).

613, "*Chrysanthemums*," ADAM EVANS.

615, "*The favourite song*," HANS KNOECHL.

617, "*A summer day off the South Bishop*," JOHN BRETT, A. Shipping in pearly sea.

623, "*Types of English beauty*," M. S. LUCAS.

627, "*Silent persuasion*," LAURA ALMA-TADEMA.

A blonde maiden in grey opens a casement, as a cavalier looks questioningly in her face.

630, "*Belle: a portrait*," LAURENCE KOE.

631, "*A summer sea*," FRANK DICKSEE, R.A.

632, "*Will you come with me?*" ALFRED W. STRUTT.

634, "*Idleness*," HENRY LE JEUNE, A.

Little village damsel beside a pool.

635, "*A vagabond*," ROBERT L. OWTRAM.

640, "*The meadows by Haddon Hall*," ERNEST A. WATERLOW, A.

642, "*Crumbs from the rich man's table*," WILLIAM WEEKES.

645, "*Outward Bound*," HENRY MOORE, R.A. (*sketch*, p. 123).

A pendant to No. 656.

647, "*Market place, Bruges*," FLORA M. REID.

652, "*At the window*," Sir F. LEIGHTON, Bart., P.R.A.

A dark-haired child in dark blue, looking over window-ledge.

656, "*Coming home*," HENRY MOORE, R.A.

658, "*A quaint corner: Robin Hood's Bay*," JOHN H. INSKIP.

660, "*Feeding-time: gipsy life in winter*," CLAUDE HAYES.

663, "*A mill-pond in a blossoming land*," J. W. NORTH, A.

667, "*The Emperor's coming*," ANDREW C. GOW, R.A.

670, "*Tiger resting*," HARRY DIXON.

671, "*Première neige: aux Avants*," ALBERT GOS.

678, "*Twilight after shower*," MOFFAT P. LINDNER.

682, "*Billy*," EMILY L. LONG.

687, "*Past and present*," KATE PERUGINI.

691, "*Eyes to the blind*," BRITON RIVIERE, R.A.

A fox-terrier, with large excited eyes, on the alert for possible alms for his blind master.

692, "*First steps*," JOSEPH CLARK.

696, "*Sweet peas*," H. FANTIN-LATOURE.

697, "*Foundling hospital*," EYRE CROWE, A.

698, "*The Ford, Norfolk*," CLAUDE HAYES.

702, "*Hush!*" MAUDE GOODMAN (*sketch*, p. 122).

- 705, "*Summer breeze in the Channel*," HENRY MOORE, R.A. (Diploma work deposited on his election as an Academician.)
 706, "*Idle time*," V. T. GARLAND (*sketch*, p. 124).
 711, "*A proclamation*," E. BLAIR LEIGHTON (*sketch*, p. 124). Elizabethan scene; a civic dignitary reading proclamation.
 714, "*Verses*," ELIZABETH GULLAND.
 715, "*A new book*," HARRIET SUTCLIFFE.
 718, "*Basket making*," ALBERT NEWHUYS.
 723, "*Ragweed*," L. BLATHERWICK.
 726, "*In the mountains : Venice*," HENRY WOODS, R. A.
 729, "*Fondamenta dell' Abbazia, Venice*," WILLIAM LOGSDAIL.
 730, "*Turning the plough*," GEORGE CLAUSEN (*sketch*, p. 125). Red glow of evening casts shadows over warm-coloured soil.
 732, "*At play*," HENRIETTE RONNER. Three kittens playing with a pestle and mortar.
 737, "*The talk of the town*," GEORGE O. REID.
 738, "*Alnwick Castle*," JAMES SANT, R.A.
 739, "*W. H. Withall, Esq.*," SEYMOUR LUCAS, A.
 741, "*Reigate Heath cattle fair*," W. FRANK CALDERON.
 752, "*Una 'Campagnad',*" HENRY WOODS, R.A. (*sketch*, p. 125).
 753, "*The trial trip*," FREDERIC STACKPOOLE, A.
 763, "*Exmoor gipsies*," R. W. MACBETH, A.
 764, "*Marianna*," RUDOLF LEHMANN.
 774, "*Before sundown*," J. C. HOOK, R.A.
 778, "*In the land of Nod*," LANCE CALKIN.

GALLERY X. [Illustrations, pp. 126-132.]

- 781, "*Psyche : 'Farewell'*," GEORGE HARCOURT.
 783, "*Winning*," J. HAYNES-WILLIAMS. A young man and woman in Empire costume, playing chess.
 784, "*A rest*," FRANCES STERLING.
 789, "*The evening wind*," T. HOPE MCCLACHLAN. A little rustic maid in wind-blown garments carries home firewood on the edge of a cliff. Evening effect.
 790, "*Scottish lowlands*," DAVID FARQUHARSON. A stream with a broad fringe of sedgy autumn vegetation, amidst which cattle stray.
 793, "*The home of the red deer*," CHARLES STUART (*sk. p. 127*).
 796, "*Silent noon*," BYAM SHAW. A red-haired girl lies on the grass in the shade by a stream. Beside her is a youth in purple, with a lyre.
 797, "*Fiammetta's song*," EDWIN A. ABBEY. An old world idyll. Fiammetta in crimson drapery touches her lute and sings on a circular terrace of warm coloured marble and mosaic, bordered by dark poplars, and overlooking distant hills tipped with evening glow. A queen in gold-embroidered white robes listens to the music, with her attendants, who are grouped around, standing, or reclining on cushions.
 798, "*The North Ford, Uist*," ROBERT W. ALLAN. Men and women, with cattle, cross a narrow strip of water which

801, "*Portrait of a hay-maker*," DANIEL WEHRSCMIDT.

802, "*Passing shadows*," ARTHUR MEADE.

Purple cloud shadows floating across moorland.

803, "*Summer*," GUNNING KING.

A young lady with red parasol walking in the shade on a shadow-flecked country road.

806, "*Rooked*," JOHN A. LOMAX (*sketch*, p. 126).

A young *roué* in a room strewn with cards clenches his hands as he gazes at the departing figure of a man.

808, "*A priestess of Sekhet*," ST. GEORGE HARE.

810, "*The Chorus*," W. DENDY SADLER (*sketch*, p. 128).

A party of roysterers of the early part of the century, in a Sussex farmhouse, joining in the chorus led by the host, with a bowl before him. Wreaths of tobacco-smoke hang about the room.

815, "*Sir Henry Wiggin, Bart.*," HUBERT HERKOMER, R.A.

816, "*Down to the river*," H. CLARENCE WHAITE.

817, "*Anchoring boats in the Straits of Gibraltar*," J. FRASER.

818, "*On the Tyne: East Linton*," JOHN P. NICOLSON.

819, "*L'Asta: a sale by auction*," S. MELTON FISHER.

The scene is a Venetian living room.

820, "*Evangeline finding Gabriel*," E. B. JOHNSON (*sk.*, p. 129).

823, "*Life in the streets: musicians*," W. OSBORNE (*sk.*, p. 129).

A poor neighbourhood. In the foreground is a fish-hawker, and over the way is a barrel organ.

824, { "*Travelled by few was the grass-covered road,
Where the hunter of deer and warrior trode.*" } HENRY J. BELL.

825, "*There's many a slip*," EMMUSKA ORCZY.

A Persian cat and kitten, ably assisted by terrier puppies, have managed to upset a saucer of milk.

829, "*The love potion*," LOCKHART BOGLE (*sketch*, p. 130).

830, "*The test of the changeling*," LOCKHART BOGLE.

Fearing that her baby has been stolen or "changed" by the fairies, a Gaelic mother has brought the suspected child to be tested by the smith. The latter places the supposed changeling on the anvil, and raises his hammer, vowing aloud that he will smash it to a jelly. If the child is human it will merely cry; but if a fairy it will vanish in a blue flame, leaving the real baby at home in the cradle.

831, "*En visite*," MAURICE MOISAND.

832, "*Neighbours*," HERBERT P. DOLLMAN.

A girl in white sits in a window seat arranging daffodills. A young man watches with interest through the open window.

833, "*The first communion*," FLORA M. REID.

834, "*Thrown*," GUNNING KING (*sketch*, p. 130).

835, "*The prodigal*," ETHEL WRIGHT (*sketch*, p. 131).

838, "*Lord Roberts of Candahar*," CHAS. W. FURSE.

839, "*Who do you love?*" FRED. MORGAN (*sketch*, p. 131).

840, "*Moonlight*," DAVID FARQUHARSON.

847, "*Cows at pasture*," J. MORRIS HENDERSON.

848, "*Barry Pain*," RUDOLF LEHMANN.

853, "*Roses: portrait of Lady Sladen*," LOUISA STARR.

854, "*Butterflies and working bees*," W. L. WYLLIE, A.

The first race of the big yachts on the Thames. The Britannia and Valkyrie running before the wind; boats dredging in foreground.

856, "*Olivia*," GUSTAVE POPE.

861, "*Start Bay, South Devon*," BRYAN HOOK.

862, "*The stream with ox-eyes fringed*," DAVID MURRAY, A.

Other pictures noted are—796, "*Showers about*," J. H. V. FISHER; 807, "*It looks better than it sounds*," EVELYN C. E. PYKE-NOTT; 809, "*Stanpit Common, Christchurch*," JAMES S. HILL; 812, "*Now comes still evening on*," ARTHUR D. RENDALL; 828, "*Adding insult to injury*," JOHN ADAMSON; 836, "*A frolic*," EDWARD KING; 852, "*When daylight blends with the pensive shadows on evening's breast*," PERCY W. GIBBS; 857, "*Apple-trees*," DORA NOYES; 859, "*Beaching the boat by moonlight*," R. JOBLING; 863, "*And one a full-fed river winding slow*," W. HUNT (*sketch*, p. 132).

GALLERY XI. [Illustrations, pp. 132-142.]

865, "*Lady Macbeth*," S. P. COCKERELL.

866, "*Sir Walter O. Corbet, Bart.*," ARTHUR S. COPE.

867, "*A northerly breeze*," ARNESBY BROWN. A purple sea.

868, "*Disillusioned*," T. B. KENNINGTON.

A fashionably-dressed girl in white, seated on a couch, looks sorrowfully out of the picture, her quondam lover, meanwhile, regarding her coldly, with his back towards her.

875, "*Salmon-fishing, Christchurch Bay*," S. LLOYD (*sk.*, p. 132).

876, "*Sanctuary*," LASLETT J. POTT (*sketch*, p. 133).

The mob are in Polish costumes, and have a Polish type of face. The mother of Peter is also in Polish dress (*sketch*, p. 133).

877, "*Dr. H. A. Morgan, Master of Jesus College, Cambridge*." Presentation portrait. HON. JOHN COLLIER.

879, "*The turn of the Plough*," G. GASCOYNE.

881, "*Ivanhoe*," SYDNEY MUSCHAMP (*sketch*, p. 135).

884, "*The late Archbishop of Armagh*," EMILY C. WAY.

888, "*For fifty years*," W. DENDY SADLER (*sketch*, p. 135).

889, "*The flowing stream*," ANDERSON HAGUE.

883, "*Flora day*," Cornish custom, 8th May. PHIL R. MORRIS, A. At Hilston. Locally called "furry day" (*sketch*, p. 134).

892, "*The wooden walls of Queen Victoria*," F. B. POWELL. (*sketch*, p. 136).

895, "*The shepherd*," TOM GRIFFITHS.

897, "*The Hon. Mrs. Bingham*," A. STUART WORTTLEY.

902, "*Chas. E. Skarratt, Esq.*," HAROLD SPEED (*sketch*, p. 136).

904, "*In dire peril*," TALBOT HUGHES.

An elaborately painted picture. A cavalier and lady prepare to escape by a secret door from a panelled chamber.

905, "*The Angelus: Volendam*," G. SHERWOOD HUNTER.

An old Dutch shrimper kneeling at the vesper bell.

906, "*Oranges*," FRANK BRANGWYN (*sketch*, p. 137).

Oranges and their vendors in the Jaffa fruit market. Strong light and shade from cloths hung about.

911, "*Wait a minute!*" ARTHUR J. ELSLEY (*sketch*, p. 138).

A terrier being unwillingly put into a bib by a child in pink at the Christmas dinner-table.

913, "*Shade*," FRANK BRANGWYN.

Arabs and negroes sheltering from fierce Eastern sunlight beneath a tree, by a street-fountain in Scutari.

920, "*Gentlemen! the Queen!*" A. C. TAYLER (*sketch*, p. 139).

A study in artificial light, the occasion being a military dinner, officers' red jackets contrasting with dark furniture of room.

922, "*The weary road across Siberia*," JULIUS M. PRICE.

A procession of convicts and "politicals," with half-shaved heads, on the march from *étape* to *étape* (*sketch*, p. 140).

926, "*Launched in life*," E. B. LEIGHTON (*sketch*, p. 141).

927, "*Any port in a storm*," A. W. STRUTT (*sketch*, p. 141).

931, "*A leafy lane*," JOHN ABORN.

932, "*Moorland*," JOHN ABORN.

933, "*The faerie wood*," WM. STOTT.

A decorative treatment of forest foliage.

934, "*The death of General Gordon, Khartoum, 26th January, 1885*," GEORGE W. JOY (*sketch*, p. 142).

A crowd of fanatic rebels surge up towards the steps of a verandah, at the top of which stands the fearless soldier. Evening.

938, "*Where late the sweet birds sang*," FRANK WALTON.

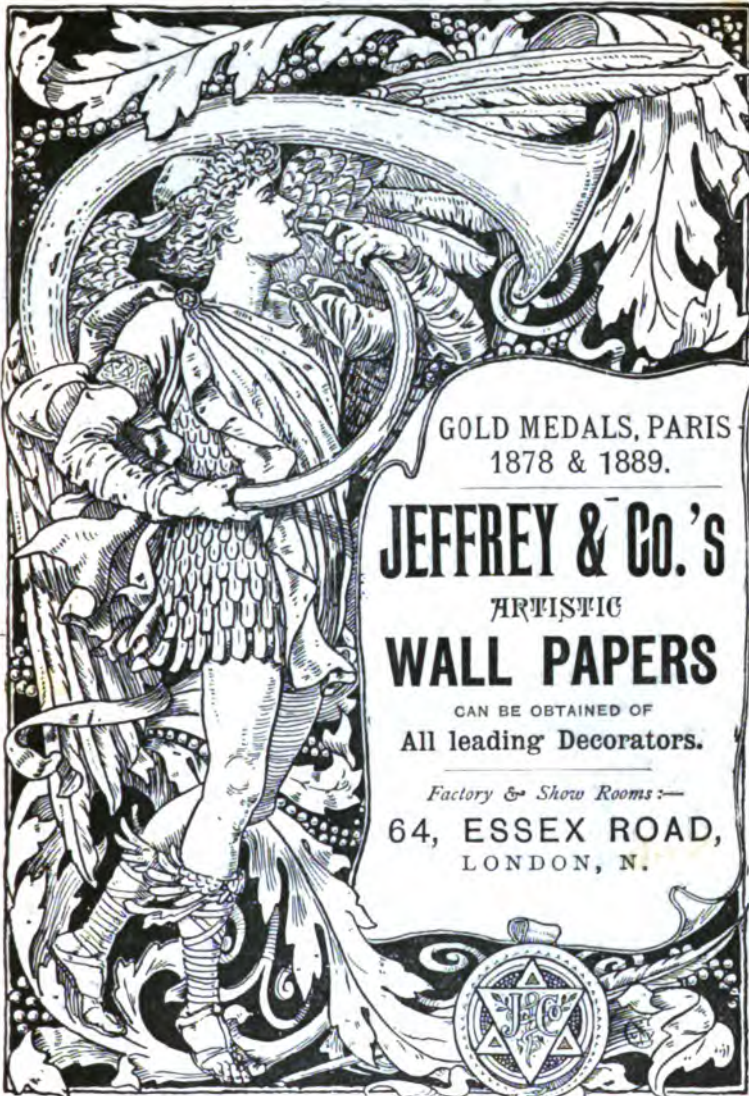
Other pictures to be noted are—873, "*Edward Whymper, Esq.*," LANCE CALKIN; 874, "*The waning of the year*," CHAS. H. WOOLFORD; 886, "*Toil and pleasure*," J. FRASER; 907, "*Keep off*," LUCY A. LEAVERS (*sk.*, p. 138); 910, "*Briggs Priestly, Esq., M.P.*," J. W. BROOKE; 929, "*Worcester*," CHARLES SMITH; 930, "*Dorothy Belville*," LOUISA STARR; 936, "*November*," HUGH L. NORRIS.

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GALLERY I.



No. 2. "*Guardian elves.*" GEORGE W. JOY.



No. 7. "*Nature's architecture - Seab*" WILLIAM A. TOWNS



32 X 22.

No. 4. "*The roaring forties.*" W. L. WYLLIE, A.



29 X 49

No. 10. "*Mountains of Valpelline, from Mont Brull.*" E. T. COMPTON.

"The mountains and hills shall break forth before you into singing."—Isa. lv. 12.



No. 14. "*Cloudy June.*" ERNEST A. WATERLOW, A.

72 X 42



No. 15. "Major-General Sir Francis Grenfell, K.C.P., G.C.M.G." 34 X 40.
W. W. OULESS, R.A.



No. 22. "*Mors Consolatrix.*" WILFRED THOMPSON.
53 X 39.



No. 20. "*Fatidica.*"
SIR F. LEIGHTON, BART., P.R.A.
(By permission of Messrs. The Agnew & Sons,
the proprietors of the copyright.)
59 X 43.



No. 24. "*Two at a stile.*" ^{72 X 54} DORA NOYES.



No. 25. "*The miller's daughter.*" ^{46 X 64} YEEND KING.

"It is the miller's daughter,
And she has grown so dear, so dear."



34 X 50.

No. 37. "*The City of Lincoln.*" VINCENT P. YGLESIAS.

33 X 24

No. 42. "*Tea.*" G. D. LESLIE, R.A.

by Google



No. 43. "*The thornbush.*" WALTER OSBORNE.

28 x 36.



No. 67. "*Fine feathers make fine birds.*" MARY WALLER.

36 x 28.



84 X 60.

No. 58. "*Mrs. Alexander.*" C. N. KENNEDY.

46 X 64.

No. 60. "*Between the wood and the sea.*" H. HAREWOOD ROBINSON.



No. 65. "The Hangman Hill, Combe Martin, North Devon." 34 X 50.
WALTER J. SHAW.

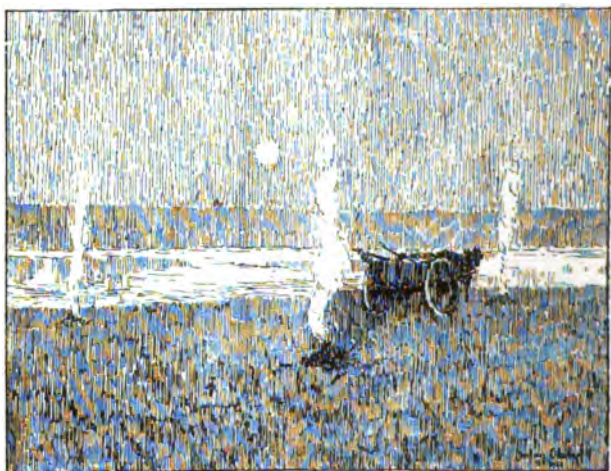


No. 66. "The world forgetting." C. E. PERUGINI. 46 X 57.
(The copyright of this picture is reserved by the artist.)



No. 71. "The high hills are a refuge for the wild goats."—Psalm civ. 18.
T. SIDNEY COOPER, R.A.

GALLERY II.



No. 85. "*Weed-burning.*" JULIUS OLSSON. 36 X 48.



No. 94. "*Purbeck Hills, from the Frome.*" FRED. WHITEHEAD. 48 X 72.



23 X 28.

No. 97. "*A Venetian canal.*" HILDA MONTALBA.

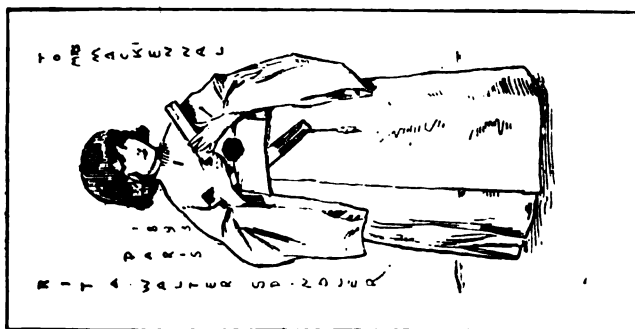
32 X 29.

[No. 103. "*Miss Edith Brignall.*" RALPH PEACOCK.

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48 X 34
No. 114. "The evening light."
WILLIAM B. FORTESCUE.



No. 100. "Rita."
WALTER SPINDLER.



45 x 62.

No. 111. "Summer slumber." SIR F. LEIGHTON, BART., P.R.A.

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No. 112. "*The sirens.*" 20 ft. 6 in. X 7 ft. 9 in.
J. LONGSTAFF.



No. 116. "*St. Sebastian.*" SIGISMUND GOETZE.

42 X 62.



No. 129. "*Mrs. Claude Magniac.*" J. J. SHANNON.



39 X 23.

No. 135. "The bracelet." SIR F. LEIGHTON, BART., P.R.A.

(By permission of Messrs. Thomas Agnew & Sons, Old Bond St., W., the owners of the copyright.)



No. 137. "*A fable.*" ARTHUR WARDLE.

29 X 45.



No. 141 "*Agus ago: Hilary, daughter of John Strain, Esq., M.P.C.E.*"
W. C. T. DOBSON, R.A.

36 X 28.



No. 146. "*A pastoral.*" JAMES SANT, R.A. 72 x 45.

GALLERY III.



No. 153. "*Roundheads victorious.*" ^{70 x 52} ERNEST CROFTS, A.



No. 161. "The winning of the Golden Fleece." SYDNEY MUSCHAMP. 34 X 54.



No. 164. "Temptation of Sir Percival: Malory's 'Morte d'Arthur.'" ARTHUR HACKER, A. 52 X 62.



36 X 102.

No. 163. "*Hore serena*." EDWARD J. POYNTER, R.A.



48 X 72.

No. 181. "A wet roadside." E. W. LEADER, A.

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46 x 74

No. 169. "*Eryon man's footstep*." BRITON RIVIERE, R.A.



No. 172. "*The palm-grove.*" FREDK. GOODALL, R.A. 96 x 58



No. 173. "*Elsa and the wild swans.*" T. BLAKE WIRGMAN. 6 ft. 4 in. \times 4 ft.



No. 175. "*Come, if you dare!*" JOHN T. NETTLESHIP. 44 \times 72.



No. 190. "Mid-channel." WILLIAM E. NORTON. 48 x 64.



No. 193. "The Head of the Lock." PETER GRAHAM, R.A. 48 x 72.
(By permission of Messrs. Thomas Agnew & Sons, Old Bond St., W., the owners of the copyright.)



No. 187. "Gladys, daughter of M. P. Grace, Esq." ^{54 in. x 36 in.} WALTER URWICK.



No. 188. "Outdoor relief." ^{24 x 36.} JOHN ADAMSON.



77 x 39

No. 190. "*The Spirit of the Summits*," SIR F. LEIGHTON, BART., P.R.A.



No. 192. "*The last load.*" HAROLD SWANWICK.

44 X 72.



No. 205. "*Wet sand.*" COLIN HUNTER, A.

36 X 72.



83 X 48.

No. 206. "*Tom Nickalls, Esq., late Master of the Surrey Staghounds.*"
HENRY T. WELLS, R.A.



No. 210. "*Amour piqué.*" WILLIAM A. BOUGU
(Copyright 1894 by Braun, Clément & Co., Paris.)



No. 312. "*First practice.*" G. A. STOREY, A.

24 X 20.



56" X 41."

No. 214. "*Miss Aileen Buckle.*" HENRY J. HUDSON.



No. 217. "Evening." FRANK BRAMLEY, A.
27 X 22.



No. 219. "The coming of Arthur." J. WALTER WEST.
48 X 60.

"And down the wave and in the flame was borne
The king and rode to Merlin's foot,
Who stooped and caught the babe, and cried, 'The King is born!'"



55 X 32.

No. 235. "*May and Vera, daughters of J. F. Bannatyne, Esq.*"
EDWARD PATRY.



60 X 76.

No. 230. "*Light lingers on the lowland.*" LOUIS GRIER.



38 x 50.

No. 227. "Rehearsing the 'Miserere': Spain." J. B. BURGESS, R.A.



No. 231. "*A nouvelle*." G. NICOLET.
60 X 30.



No. 232. "*Carymède*." BRITON RIVIERE, R.A.
35 X 23.



No. 233. "*God save King James!*" ANDREW C. GOW, R.A. 30 X 40



No. 240. "*After summer days.*" FRANK S. SPENLOVE. 60 X 90



54 X 38.
No. 242. "*Psyche mourning for Cupid.*" BEATRICE GIBBS.



36 X 60.
No. 243. "*Wind and wave.*" F. STUART RICHARDSON.



34 X 62.

No. 244. "Sunshine after rain." H. W. B. DAVIS, R. A.



36 X 34.

No. 245. "The Lady of Shalott," J. W. WATERHOUSE, A.



No. 259. *"For he had great possessions."* G. F. WATTS, R.A.



No. 273. "*On the South Downs.*" J. AUMONIER.

50 X 76.



No. 276. "*After Chevy Chase.*" HERBERT DICKSEE.

68 X 96.



7 ft. 10 in. X 11 ft. 8 in.

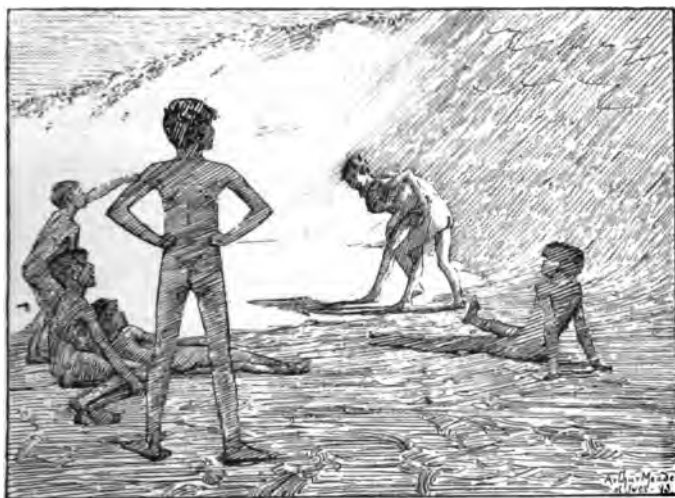
No. 277. "A Versailles!" VAL C. PRINSEP, A.

"A Versailles! All women gather and go. Robust dames of the Halle, slim mantua-makers, assiduous, risen with the dawn; ancient Virginy tripping to matins; the housemaid with early broom; all must go. No carriage lady, were it with never such hysterics, but must dismount, in the mud roads, in her silk shoes, and walk."—*Carlyle, 'French Revolution.'*



58 X 72.

No. 278. "Salisbury." C. E. JOHNSON.



No. 292. "*The wrestlers.*" ARTHUR MEADE.

45 X 60.



No. 301. "*In praise of Buddha.*" M. H. A. SIMPSON.

54 X 72.



48 X 82.

No. 300. "*Morning glory.*" M. RIDLEY CORBET.



40 X 30.

No. 306. "'*Le Roi s'amuse*': Henry III. of France." WILLIAM F. YEAMES, R.A.

"I found him in his closet, a sword by his side and short cloak on his shoulders, little turban on his head, and about his neck was hung a basket, in which were two or three little dogs, no bigger than my fist."—*Sully*



No. 298. "*Mrs. Samuel Butler.*" SEYMOUR LUCAS, A. ^{49 x 39}



No. 307. "*August blue.*" HENRY S. TUKE.

48 X 72.



No. 308. "*The water meadows of Picardy.*" ERNEST PARTON.

61 X 84.



54 X 66.

No. 318. "*The ordeal of purity.*" GEO. H. BOUGHTON, A.
"Be thou chaste as ice, as pure as snow,
Thou shalt not escape calumny."



59 X 47.

No. 394. "The first breath of autumn." H. W. B. DAVIS, R.A.



50 X 30.

No. 311. "Arrested." JESSIE MACGREGOR.
 "Last night Fedora Alexandrovna was surprised at midnight
 and arrested."—*Extract from a Russian letter.*

GALLERY V.



No. 328. "The fringe of the island." CHARLES W. WYLLIE.

Digitized by Google 30 X 50.



No. 335. "*Moonrise.*" JOHN N. BARLOW.

45 X 75.



No. 345. "*The homestead.*" E. SHERWOOD CALVERT.

45 X 72.



45 X 33-

No. 342. "*Professor Blackie.*" SIR GEORGE REID.



No. 351. "*A waif.*" ARTHUR BURRINGTON.

24 X 60.



No. 352. "*An alien.*" ERNEST NORMANI.

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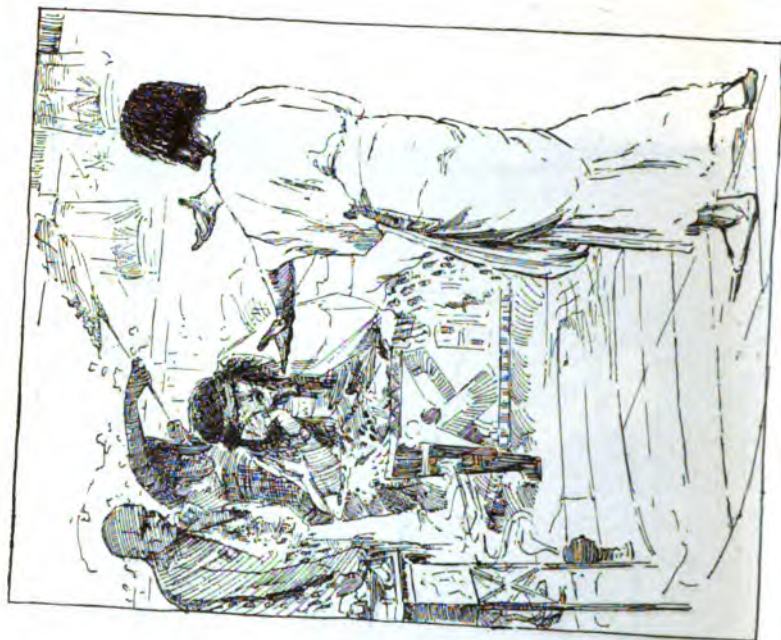
45 X 35.
No. 364 "Miss Isabella Wilson." BLANCHE JENKINS.



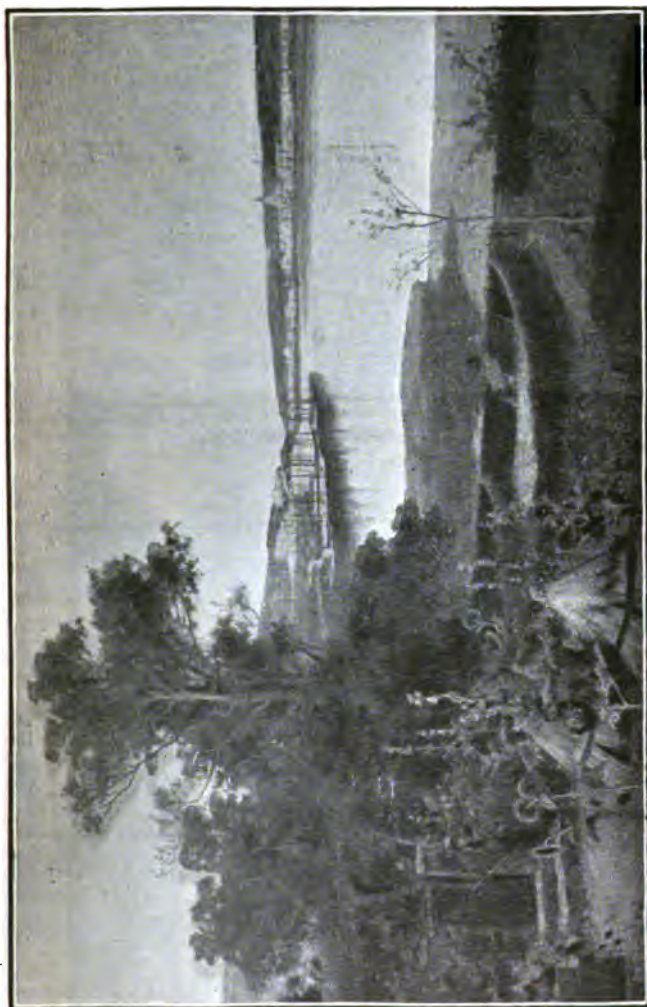
50 X 40.
No. 356 "Portrait of the painter." JOHN H. F. BACON.



No. 358. "Over snowfields waste and pathless."
JOSEPH FARQUHARSON.
62 X 48.



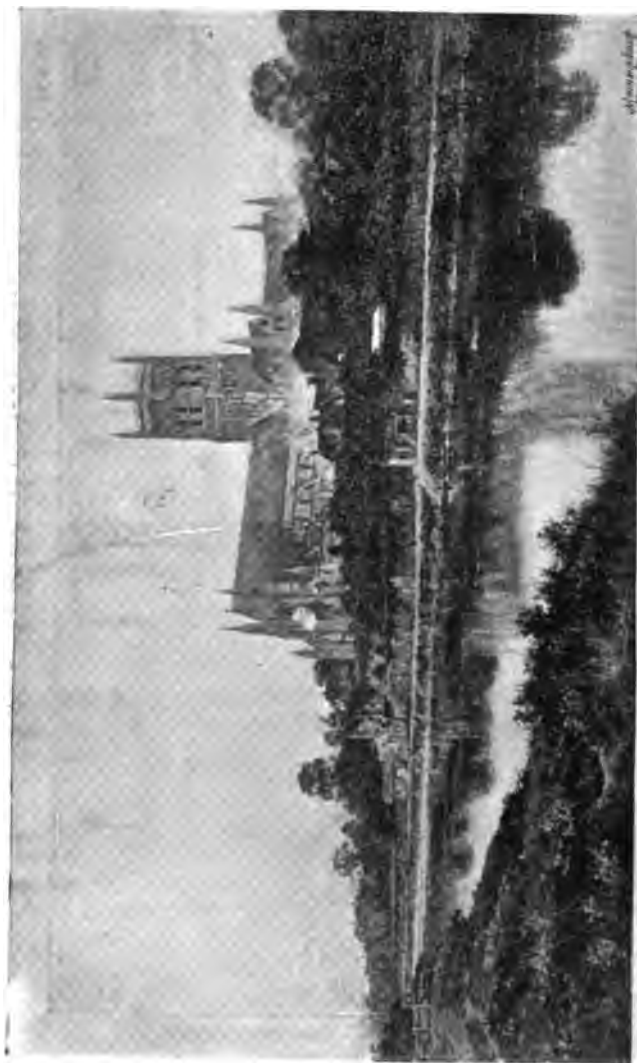
No. 359. "Joseph interpreting Pharaoh's dream." HAROLD SPEED.
50 X 40.



61 x 96.

No. 364. "*A sunset harbour*," ALFRED EAST.

[Mr. Draper's "*The Sea Maiden*" (No. 370) is sketched on page 102.]



34 X 90.

No. 371. "Worcester Cathedral." E. W. LEADER, A.
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 copyright, by whom an etching will be published.)



36 x 63.

No. 376. "*The Argonauts and the Sirens.*" HUGH G. RIVIERE.

" . . . or fatal sweet those strains
 Far-heard ; and straightway to their doom had drawn
 The heroes, had not Thracian Orpheus swept
 Melodious strings, lifting a swift loud voice
 In smoothly-rolling song, till all men's ears
 Rang, and his lyre the Siren voice o'erwhelmed."—*Apollonius Rhodius.*



45 x 60.

No. 377. "*Piloting us home.*" W. H. Y. TITCOMB.

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No. 300. "A Corsican fishing-boat off the Island of Pianosa, Corsica." 30 X 42.
EDWIN HAYES.

GALLERY VI.



No. 301. "Flower of the elder." 30 X 40. Nelly ERICHSEN.



36 X 48.

No. 392. "The first audience." MARGARET I. DICKSEE.

Oliver Goldsmith reading "She Stoops to Conquer" to "Little Comedy" and "The Jessamy Bride."
(Rough sketch by the artist.)

(Copyright 1894 by Photographische Gesellschaft. A Photogravure will be published by the Berlin
Photographic Co., 133, New Bond St., W.)



32 X 46.

No. 410. "Now we go round, round, round." -W. H. BARTLETT.

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8. "*Mrs. S. Walmisley.*" PHIL. R. MORRIS, A. 50 X 40



27 X 20.

32. "The bachelor." RALPH HEDLEY.



48 X 72.

The sunken road of Ohain: an incident in the Battle of Waterloo."

STANLEY BERKELEY.

saw between them and the English, a ravine—a grave!—It was the sunken unforeseen by Napoleon. . . The head of the column reared with a fearful moment: there was the pitiless chasm, unlooked for, gaping before their deep! The second rank pushed in the first, the third pushed in the second, with their feet in the air, heaping up and overturning their riders. Riders pell-mell, mangling each other; and when the grave was full of writhing and passed on!"—*Victor Hugo, 'Les Misérables.'*



N.





*"Killing the otter." W. HUNT. 7 ft. x 5 ft..
Theur Tooth & Sons, 5, and 6, Haymarket, W., the owners of
, by whom a photo-engraving will be published.)*





21 X 32.

LEWER.



PENROSE.
 angling the sea, while a ~~man~~ ~~man~~.

GALLERY VII.



60 x 90.

No. 461. "*The quarry team.*" STANHOPE A. FORBES, A.



"*u.*" ARTHUR HOPKINS.

40 X 60.



in Heaven. 57 X 39. FLORENCE SMALL.



56 x 94

NO. 504. "The coming storm." ROBERT W. MACBETH, A.

(By permission of Mr. R. R. Dunthorne, Vigo Street, W., by whom an original etching will be published.)



"of love." H. C. SCHMALZ. 29 X 49.

LERY VIII.



48 X 33-
F. W. W. TORHAM



No. 538. "A promising beginner."
CARL SCHLOSSER.



No. 539. "Mrs. Henry Colgate and her daughters
Dorothy and Olive." HUGH G. RIVIERE.



41 X 83.

No. 548. "*The parting hour.*" JOHN BRETT, A.

"They had habitually lain in wait to throw stones at him, but when he set out to quit their inhospitable shores they were sorry."—*Old Story.*



74 X 48.

No. 583. "*The happiest time.*"

EDWARD S. HARPER.

"When all the world is young, ^{and} all the trees are green."



37 X 30.

No. 587. "*Beatrice and Gladys, daughters of*

F. Kell, Esq." JOSEPH CLARE.



6 ft. x 9 ft.

No. 886. "*Long after.*" DAVID MURRAY, A.



17 X 26.

No. 645. "Outward bound." HENRY MOORE, R.A.



35 X 18.

No. 752. "Una 'Campagnada.'"

HENRY WOODS, R.A.

Thomas Agnew & Sons, Old Bond St., W., the owners of the copyright.

20 X 24.

'Turning the plough.' GEORGE CLAUSEN.

the property of Messrs. Boussod, Valadon & Co.)



72 X 120

NO. 793. "The home of the red deer." CHARLES STUART.



56 X 70.

No. 7820. "*Evangeline finding Gabriel.*" E. BOROUGH JOHNSON.

"Gabriel, O my beloved ! . . .
Vainly he strove to rise ; and Evangeline, kneeling beside him,
Kissed his dying lips, and laid his head on her bosom."—*Longfellow.*



No. 823. "*Life in the streets: musicians.*" WALTER OSBORNE.

Digitized by

Google

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No. 839. "*Who do you love?*" FRED. MORGAN. 44 X 35.



No. 836. "*The Prodigal.*" ETHEL WRIGHT. 75 X 50.

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No. 876. "Sanctuary: incident in the childhood of Peter the Great." LASLETT J. POTT. 47 X 75.

47 X 8a

No. 883. " *Flora Day, Cornish custom, 8th May.*"— PHIL. R. MORRIS, A.



28 X 40.

No. 881. "*Ivanhoe*." SYDNEY MUSCHAMP.

34 X 48.

No. 888. "*For fifty years*." W. DENDY SADLER.

(Copyright 1894, by Mr. H. Lefevre, by whom an etching will be published.)



72 X 108.

FRANK BADEN-POWELL.



2.
SPEED.



60 X 72.

No. 906. "*Orange*." FRANK BRANGWYN.

L.



39 X 49-



Y.





48 X 10.
IUS M. PRICE.



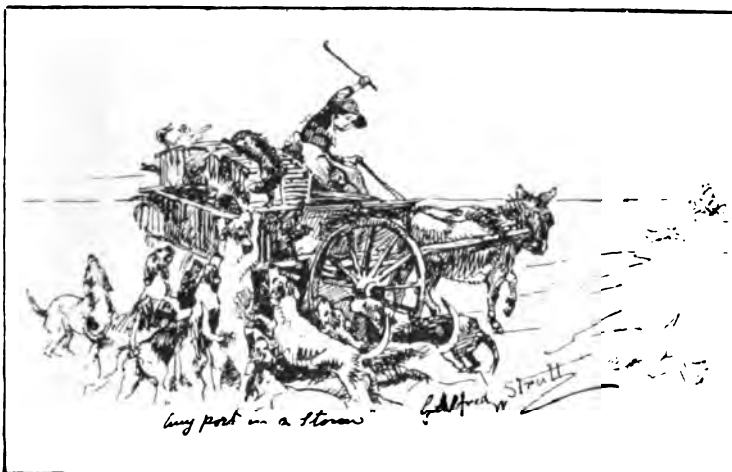
54 X 48.
"States." W. LLEWELLYN.



32 X 58.

No. 936. "Launched in life." E. BLAIR LEIGHTON.

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40 X 60.

No. 937. "Any port in a storm." ALFRED W. STRUTT.

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120 X 84.

Cartoon, 26th January, 1885."

Joy.

and I ask for no more than 300 men—
and I have done my best for the honour
1 Dec., 1884."

SCULPTURE.



No. 1744. "*A mowman—statue, bronze.*" HAMO THORNYCROFT, R.A.

P



sup." ADRIAN JONES.



No. 1814. "*Mrs. Myer Salaman*;" bust. T



No. 1815. "*My thoughts are my children*"—relief.
G. J. FRAMPTON, A.R.A.



No. 1748. "*The spinning girl.*"
PAUL R. MONTFORD.



"statuette. E. ROSCOE MULLINS.



No. 1742. "*H.R.H. The Duke of York ;*" bust. WALTER MERRETT.



No. 1775. "*The Sioux chief 'Sitting Bull ;*" group, bronze. WALTER WINANS.



Ms. CHAS. J. ALLEN.



No. 1746. "*The goblet of life*"

" Filled is Life's goblet to
And though my eyes were
I see its sparkling bubbles
And chant a melancholy
With solemn voice and



1755. "*Circe*;" group, bronze.
ALFRED DRURY.

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